

THE GOLD AND SILVER OF
WINDSOR CASTLE
BY E. ALFRED JONES



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THE GOLD AND SILVER OF
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THE GOLD AND SILVER OF
WINDSOR CASTLE
BY ALFRED DUNES

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THE GOLD AND SILVER OF WINDSOR CASTLE

BY E. ALFRED JONES

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IN THE CORONATION YEAR OF THEIR
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MDCCCCXI

THE GOLD AND SILVER OF
WINDSOR CASTLE
BY E. ALFREID JONES

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PREFACE

BEGUN with the gracious sanction of the late king Edward VII before his lamented death, this work has been finished in the coronation year of his most gracious majesty king George V.

Her majesty the Queen, whose warm interest in art is well-known, has graciously read through the proofs and made several corrections and suggestions.

To his royal highness the duke of Cumberland I wish to signify my appreciation of the facilities accorded to me for an examination of the historic collection of plate of the kings of Hanover.

To the earl of Rosebery my thanks are due for his kindly interest in this work.

Among others whom I desire to thank for various services are professor L. Dietrichson for notes on Magnus Berg, the carver in ivory; messieurs Jörgen Olrik and B. Liisberg of Copenhagen; the Rev. E. E. Dorling, M.A.; professor A. M. Hildebrandt of Berlin for the identification of German arms; Mr E. Voet, junr; and, lastly, my friend Mr F. G. M. Beck, M.A., of Clare college, Cambridge.

For the English marks I have derived help from Mr C. J. Jackson personally, as well as from his invaluable book, *English Goldsmiths and their marks*; and, for the German marks, from the advance proofs of the second edition of that indispensable work, *Der Goldschmiede Merkzeichen*, which have been placed in my hands by the kindness of the author, Dr Marc Rosenberg.

E. ALFRED JONES.

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ERRATA

Page 112, 14th line, for *ps* for Paul Storr substitute *bs* for Benjamin Smith.

Page 190, the 6th line should read The royal arms of queen Victoria, the prince consort and the princess royal are applied to the base.

Page 221, last line, for 1712-13, substitute 1812-13.

INTRODUCTION

THE vicissitudes of the royal collections of plate in Europe would fill a large chapter in the history of the arts. Great collections were formed at the expenditure of vast sums of money and with the labour of master craftsmen, only to be melted in a generation or two, to satisfy either the demand for money or the changing fashions in taste.

France suffered almost more grievous losses in domestic plate than any other country, at two periods in her history. First, towards the close of the reign of Louis XIV, when the royal treasure was converted into coin to meet the financial embarrassments of the king, caused by his personal extravagance and by the wars with the Netherlands and England. Again, at the revolution, the magnificent services of plate and ornaments of silver, executed only a few years before for the royal palaces of Louis XV and Louis XVI by such well-known goldsmiths as Claude Ballin the younger, Thomas Germain and his son, François Thomas Germain, the Roettiers family, Robert Joseph Auguste and others, were ruthlessly destroyed. So poor is France itself in works of those periods that it is really necessary for students of the French goldsmiths' art of the eighteenth century to visit the royal collections of the emperor of Russia and the kings of Portugal. The first of these two collections contains some of the masterpieces of the above French artificers as well as other remarkable examples by goldsmiths of the time of Louis XVI, bought mainly by Catherine II. The Portuguese royal plate consists mostly of the works of the two Germaines. Austria and Spain have likewise suffered irreparable losses in purely domestic plate. The Austrian royal collection as well as much of the household silver of the Austrian nobility was melted in the Turkish and Napoleonic wars early in the nineteenth century, when many important objects executed by the goldsmiths of Vienna and Augsburg, Nuremberg and other German cities, were lost for ever.

It is true that many objects of great artistic beauty and historical interest were saved in France and Austria; but these escaped destruction because, although they were enriched with gold, gems and enamels, the vessels themselves were of no intrinsic value, consisting as they did of crystal, agate and other stones.

Russia alone has succeeded, despite certain losses in the Polish, Swedish and Napoleonic struggles, in keeping her great collection of domestic plate of the seventeenth century in a surprisingly complete state. The collection of old English silver alone is in some respects unrivalled in England itself, many of the Elizabethan and Jacobean vessels being not merely rare but quite unique. A large number of these pieces were gifts from English sovereigns, from Elizabeth to Charles II, to the court of Russia. Two Russian sovereigns of the eighteenth century, the empress Elizabeth, daughter of Peter the Great, and that great collector of works of art, Catherine II, were extensive purchasers of contemporary and earlier English silver. Many of the latter sovereign's purchases were on a splendid scale, notably four immense wine cisterns, one of which, dating from 1734-35, is the largest in existence, and is now in the Winter palace at St Petersburg. The collections of English silver in the Kremlin and in the Winter palace are described in the present writer's book entitled, *The old English plate of the emperor of Russia*. The royal plate of Portugal at one time comprised several notable pieces of old English origin, probably gifts from Charles II of England to his bride Catherine of Braganza, but none of these can now be traced. King John V of Portugal is known to have ordered plate from England, and one of his most noteworthy purchases was an immense silver wine cistern, executed in or about 1724, and of so great a size that it was then called a bath, but this also has disappeared. The true explanation for the disappearance of the earlier domestic silver from the Portuguese royal

collection is that the king was seized with a desire, shared by many other monarchs and nobles, to clear away all the old-fashioned plate and to substitute for it the new fashions of the French court. He therefore employed Thomas Germain, one of the chief goldsmiths of Paris, to execute certain services of plate in 1725. The son of this celebrated silversmith, François Thomas Germain, succeeded him in the favour of the Portuguese king and furnished the royal palaces with sumptuous and exquisite services of silver. Although a good deal of this plate was lost when the threatened invasion of Portugal by Napoleon compelled the royal family to flee to Rio de Janeiro in 1808, taking the silver with them, over a thousand pieces of the Germain services are still preserved at Lisbon.

The collection of the house of Hohenzollern, of relatively recent formation as it is, has also suffered grievous losses through melting. That extravagant monarch, Frederick I of Prussia, disposed of great quantities of old plate by melting it for conversion into money, though later he proceeded to form another large collection. Most of these pieces were made by silversmiths of Augsburg in 1698, and one interesting feature displayed on many specimens is the order of the garter bestowed on Frederick by William III—an honour which he much esteemed. Old English silver is represented in the collection by a pair of tall Elizabethan bottles or flasks, dated 1579-80, believed to have been given to one of the electors of Brandenburg by Elizabeth, queen of England. There are no fewer than five examples of these bottles, two Elizabethan and three Jacobean, in the great collection of the emperor of Russia, but not a single one in England at the present time. Frederick William I of Prussia succeeded by rigid economy not only in paying off his father's debts but also in gathering together a vast quantity of decorative furniture in silver, nearly all of which was turned into specie by his son Frederick the Great, to provide the necessary funds for the prosecution of his wars. The royal treasuries of the kings of Bavaria, Saxony and Württemberg and other German courts contain splendid plate, though here, as elsewhere, many lamentable losses have occurred at different periods.

If France has suffered more severe losses of domestic plate than almost any other country, it would be true to say that no nation has more reason to mourn the loss of so many historical and artistic treasures in ecclesiastical gold and silver than England. She lost for ever at the Reformation priceless vessels and ornaments from the great cathedrals and religious houses, when religious fanaticism swept away the gold and silver and jewelled vessels, illuminated manuscripts, and vestments, *opus anglicanum*, for which England had become celebrated in the thirteenth century. Something of the grandeur of the domestic plate and ornaments in the reigns of Henry VII and Henry VIII may be gathered from the comments of the contemporary ambassadors and other foreign travellers, but a more accurate estimate of their worth is obtainable from the published inventories. All the gold cups and ornamental vessels designed for Henry VIII by Hans Holbein the younger, and made perhaps by this artist's friend, Hans of Antwerp, have perished, and only one of his original designs for plate—namely for a gold cup for queen Jane Seymour—serves to remind the present generation of the work in this branch of art executed by the celebrated artist for his royal master. There is not at Windsor castle a single piece of the reigns of Elizabeth and James I, except a rose-water dish and ewer, which were, however, acquired by George IV. A fine standing salt of the year 1572-73 in the Tower of London, and a plain globular flagon of 1583-84 in St George's chapel at Windsor, are the only other pieces of Elizabethan royal silver extant, while a similar flagon of 1613-14 in the same royal chapel is the only Jacobean specimen. Among the interesting things ordered by Charles I for the funeral of his father, James I, were six candlesticks of silver of the value of 1,500 crowns each, which were placed around the dead king's bed. These were not made in England but in Spain. All the plate of these English sove-

reigns remained virtually intact until the outbreak of the civil war of Charles I, when the money needed by the king for the prosecution of the conflict was provided by the sale and the melting of the royal treasure. The universities of Oxford and Cambridge, as is well known, also melted much of their plate for Charles I. Of the splendid regalia, only one object, namely the famous anointing spoon probably made for the coronation of king John, escaped the melting-pot under the Commonwealth.

Many of the miniatures in the great collection at Windsor castle were added by Frederick, prince of Wales; and several original drawings as well as paintings were acquired by George III. But it was George IV when prince regent who was the first of the Hanoverian line to display any marked interest in collecting plate. He surrounded himself at Carlton house with costly plate and beautiful objects of art, and most of the fine French furniture and bronzes, the priceless Sèvres and oriental porcelain, and several important pictures, since distributed between Windsor and Buckingham palace, came from that demolished royal residence. He it was who acquired the seven noble Rembrandts, now the glory of Buckingham palace, and the Baring collection of Dutch pictures, which laid the foundation of the splendid collection of Dutch works in the same palace.

All the plate enumerated in this book is, with few exceptions, preserved in what is known as the gold room at Windsor castle. The exceptions are the vessels from the old chapel royal at Whitehall, which are at Buckingham palace; and the large punch bowl of George IV at Windsor castle.

The earliest pieces of English plate now at Windsor castle are the late Elizabethan rose-water dish of 1595-96 and the Jacobean ewer of 1617-18 (Plate I). As has been indicated under the technical description on page 2, these two pieces did not form part of the original royal collection of England, but were acquired in 1816 by George IV when prince regent from the court goldsmiths, Rundell, Bridge and Rundell, for the sum of £94 10s—a price which may be compared with £4,050, obtained for a like pair, dated 1607-08, and sold by Christie's in the Louis Huth sale in 1905 and since acquired by Mr J. Pierpont Morgan. Ewers and basins of this kind were highly popular in the second half of the sixteenth and the first quarter of the seventeenth centuries, not only in England but in Italy and Germany, France and Spain, the Netherlands and Portugal. Vessels such as these for rose-water were an indispensable adjunct of the dining-table before the middle of the seventeenth century, when the common use of forks was unknown and when meat and fish, fowl and fruit, were conveyed to the mouth by means of the fingers, a proceeding which necessitated frequent washing of the hands. Shakespeare was familiar with the use of these vessels, as may be seen from "The Taming of the Shrew," where Gremio in speaking of his house describes it as richly furnished with plate and gold, and with "basins and ewers to lave her dainty hands."

As the custom of providing guests with silver forks became general after the restoration of Charles II, the original use of silver rose-water dishes and ewers declined, and what was deemed a necessity in Tudor and Jacobean times became a luxury from about 1660. The vase-shaped ewer originated in Italy and thence passed over to southern Germany, where it quickly sprang into favour, largely as a result of the publication of the designs of such well-known artists as Virgil Solis, Paul Flindt and Georg Wechter, and was wrought in large numbers in the ateliers of the great goldsmiths of Augsburg and Nuremberg. Its popularity in France in the sixteenth century may be estimated from the numerous examples to be seen in Limoges enamel. It was not until towards the close of Elizabeth's reign that this vase-shaped type of ewer was introduced into England, possibly by means of the foreign silversmiths, mainly German and Dutch, settled

in London. The most ancient English rose-water ewer and dish extant are dated 1545-46, and were presented in 1570 with other priceless plate by archbishop Matthew Parker to Corpus Christi college, Cambridge. This ewer is of a very different shape from the vase-shaped variety, having a short octagonal body, embellished with characteristic early Tudor ornament. The same ecclesiastic presented his native city of Norwich in 1549 with a fine silver ewer and basin, which were, unhappily, destroyed some years ago. Copies of these two vessels may, however, be seen in the splendid collection of plate of the corporation of Norwich. A design for a vessel of similar form to the Corpus Christi ewer was made by Hans Holbein the younger, who it will be remembered was a designer of plate and jewels as well as a portrait painter. In the succeeding English type of sixteenth century ewer, the short compressed drum body is copied from that of certain tall cups and covers of the German renaissance—a variety of cup which is the prototype of the splendid cup of 1569-70, one of archbishop Parker's gifts to the same Cambridge college. A long spout is a characteristic feature of this variety of Elizabethan ewer. Several specimens have survived, including the Henslowe ewer with the companion dish of 1562-63 at Winchester college; one of 1574-75 in the possession of lord Newton of Lyme; and the ewer of 1567-68 bequeathed with a sixteenth century Flemish rose-water dish to his native town of Guildford by John Parkhurst, the puritan bishop of Norwich. To this list must be added two ewers in Scotland, namely, one of 1602-03 in the old kirk at Edinburgh, which was bought in 1728 with a silver dish of the same date, since used as baptismal vessels; and the latest known example, dated 1618-19, which recently passed from the sale of the marchioness Conyngham's objects of art into the large collection of plate of Mr J. A. Holms of Paisley.

With the rapidly extending popularity of the taller and more graceful vase-shaped ewer, like that at Windsor castle, the taste declined for the shorter vessels, such as those just described, and they are no longer seen of a later date than 1617. The earliest and indisputably the most important English vase-shaped rose-water ewer and dish are the property of the duke of Rutland. The regal magnificence of the decoration of these two pieces of Elizabethan plate, with their unusual embellishments of polished agates, ensures for them a unique place in the history of the English goldsmith's art. Next in date is the ewer with dish of 1586-87 in the Rijks museum at Amsterdam, which is perhaps the earliest strictly vase-shaped ewer entirely of silver and of English workmanship in existence to-day. It exhibits a slight departure in shape from the Windsor ewer in that the lower part of the body is compressed. The decoration of the two Amsterdam vessels differs from any other examples, having friezes of animals on the shoulder of the ewer and on the rim and centre of the dish. How or when they got to Holland is not recorded; but that such pieces of English plate should be found in a country which was the chief maritime power of the greater part of the seventeenth century is not perhaps a surprising fact. An interval of nine years separates this ewer from the next dated example, the pair of 1595-96 of the corporation of Bristol; which is closely followed by the pair of 1599-1600 in the collection of the earl of Ancaster. Both these ewers and dishes are very similar in decoration to the Windsor pieces. The second pair is engraved with the royal cipher and crown of queen Anne, by whom it was doubtless presented at her coronation to an ancestor of the present owner, who then held the office of lord great chamberlain, namely, lord Willoughby de Eresby, fourth earl of Lindsey and first duke of Ancaster. Two more pairs of like ewers and dishes are those of 1607-08, already mentioned as in the collection of Mr J. Pierpont Morgan; and of 1610-11 at Eton college, which was given in 1613 by Adam Robyns, a considerable benefactor both to Eton and to King's college, Cambridge, and made by the same silversmith as the "Ancaster" pair. A fourth pair, of the year 1611-12, is or was in the possession of lord Petre. The ewer belonging to the dish of 1606-07, presented to

Sidney Sussex college, Cambridge, by the second lord Harington, great nephew of the foundress of the college, is more ornate than any of the foregoing pieces, except that at Amsterdam, which it closely follows in outline but not in ornamentation. In place of the plain scrolled handle, there is a mermaid with a double tail. The general scheme of decoration, the panels of sea monsters, which are common features on late Elizabethan and Jacobean plate between the years 1580 and 1620, and of engraved or embossed scallops and rosettes in strap-work frames, are represented on nearly all these ewers and dishes. The last and the most richly decorated of the pairs of Jacobean rose-water ewers and dishes is contained in the collection of plate of the corporation of Norwich. On the body of this ewer, which is of the same form as the Windsor piece, are groups of sea deities, nymphs, tritons and amorini, the fine handle being a female terminal figure. In the depression of the dish is a scene representing Neptune and Amphitrite, and in the middle a medallion of Christ washing his disciples' feet, while on the rim are six panels of sea monsters ridden by amorini, and separated by masks and clusters of fruit and flowers. Both bear the London mark for 1617-18, though they did not become the property of the Norwich corporation till 1663, when they were bought at a cost of £60 and presented by lord Henry Howard, afterwards lord Howard of Castle Rising, first earl of Norwich and sixth duke of Norfolk. From this brief survey of the dates of the extant tall vase-shaped rose-water ewers, it may be assumed that they went out of fashion with the death of James I. The characteristic Jacobean ornamentation on the Windsor rose-water ewer was not altogether discarded for the plain simplicity favoured during the reign of Charles I, as may be confirmed by the two "Sandcroft" alms dishes of 1637-38 in the chapel of Emmanuel college, Cambridge. An interesting and probably unique instance of its continuance in the Commonwealth occurs in the rose-water dish of 1652-53 in Mr J. Pierpont Morgan's collection.

The successor of the vase-shaped ewer differs from it in several details. In shape it resembles a beaker on a high truncated stem, with a scrolled handle, and a long curved spout reaching to the bottom of the body, and like most of the Carolean plate is devoid of all ornament. Its prototype must perhaps be sought in Venetian enamel, or more probably in Holland, where vessels of a similar shape were in use as early as 1593, as may be instanced in the ewer shown in a picture, "The marriage of Peleus and Thetis," painted in that year by Cornelis Cornelisz of Haarlem. A typical example with its companion dish of the year 1635-36 is at Trinity college, Cambridge, and another of three years later belongs to Christ's hospital. The same variety was reproduced in the time of Charles II in the ewer of 1662-63, given with a dish to the same Cambridge college by the tenth earl of Kent, to commemorate the passing of the act of uniformity. But the rose-water ewer mostly favoured in the time of Charles II differed from the two pieces previously mentioned, in that the long spout was discarded for a mere indentation, or, more rarely, a short applied spout. The beaker-shaped body was retained and was encircled, usually in the middle, by a narrow plain ring. Some specimens are quite plain, while in others the only attempt at decoration is the application of flat foliage on the base of the body, sometimes described as "cut-card" work, which was much used on English plate between the years 1660 and 1690 and continued in isolated instances well into the reign of George I. The handles differ slightly in shape; in some they are square with a scrolled end, but in most examples are harp-shaped. Ewers with plain dishes of this Charles II type are preserved in the possession of several city companies and the universities of Oxford and Cambridge. For the indented lip variety the following examples may be quoted at Oxford: two of 1668-69 and 1685-86, at Queen's and St John's colleges. At Cambridge there are three ewers, the first of 1671-72, given by George Villiers second duke of Buckingham to Trinity college; the second of 1675-76, at King's

college, which was given by the first and last earl of Castlemaine, husband of the celebrated Barbara Villiers, afterwards duchess of Cleveland and one of the beauties of the court of Charles II; and one of 1769-80 presented by James Duport, then master of Magdalene college. The same type may be seen in the "Allington" ewer of 1670-71 of the Fishmongers company and in the "Williamson" ewer of the Clothworkers company. The latter company also owns one of the second variety, with a small applied spout, in the ewer presented with a dish of 1677-78 by Pepys.

An adequate idea of the forms of French silver rose-water ewers of the second half of the seventeenth century is impossible because very few examples have survived the unprecedented destruction of domestic plate which occurred in France in the time of Louis XIV and at the revolution. The splendid dish and ewer, sent in 1663 by Charles II with his priceless gifts of English plate to the tsar Alexis of Russia, and now carefully preserved in the treasury at Moscow, fine and interesting though they be, are but little indication of the designs and workmanship of French silversmiths of the early years of Louis XIV. The shape but not the repoussé decoration of the French covered silver ewer of about 1689, which is part of a superb toilet service of the duke of Devonshire, closely resembles a design of Daniel Marot, the French Huguenot refugee who accompanied William III to England, but was perhaps influenced by the form of the French seventeenth century pottery ewers, with long spouts and covers, of the "fabrique d'Avignon." A Scotch silver ewer of some interest, in Canongate church, Edinburgh, bears a closer resemblance in outline to the Avignon pottery ewers just mentioned than any English specimen seen by the present writer. This ewer and its plain companion basin were made in 1674-75 by Edward Cleghorne, a well-known Edinburgh silversmith. One interesting point in this ewer is that it is believed to be one of the earliest examples with a cover, whether English or Scotch, of the Charles II period.

The foregoing brief outline of the various changes in the shape and decoration of English rose-water ewers during the years which elapsed between the date of the Jacobean vessel at Windsor castle and that of the second ewer there is perhaps not without importance in a consideration of the goldsmith's art. This piece is plain and unadorned, except for the application of the "cut-card" work, already described, along the base of the body (Plate XXI); it was made in 1690-91 for William and Mary by a prominent royal goldsmith, using as his mark the initials F.G., said to be those of Francis Garthorne. This "cut-card" work, it may be noted in passing, may also be seen on other pieces of royal plate, namely the pair of large bottles (Plate XVIII), and on two gold chalices of about 1690 in the chapel royal, St James's palace. There is too at Windsor a replica wrought in 1696-97 by George Garthorne, who also made the similar ewer of 1692-93 belonging to the chapel royal, Kensington palace. The maker of the earlier of the two ewers made the royal maces for the coronations of James II and his immediate successors, as well as the fine alms-dish with a representation of the Last Supper, in the Tower of London, executed in 1691-92 for William and Mary. By him also were executed the silver communion vessels presented by the same sovereigns to Trinity church, New York, as well as the later service given by queen Anne to that church. Verrio, the painter of the ceilings at Windsor for Charles II, probably had a similar ewer before him when he consented, after refusing to serve William III, to do the painting on the north wall of sir Christopher Wren's staircase, leading to that king's state rooms at Hampton court palace. In this painting of Flora are several golden vessels, including two covered ewers of similar form to the ewer just mentioned, but with richly decorated bodies, recalling in the latter feature but not in the shape the unique helmet-shaped ewer made by George Garthorne in 1690-91, which is decorated with trophies of arms and musical instruments

and engraved with the cipher of William and Mary; this is now in the possession of Mr Leopold de Rothschild. One of the most interesting examples of a ewer with "cut-card" work is in St Andrew's church, Fife, to which it was given by archbishop Sharp, a Scotch ecclesiastic who played a prominent part in the history of the Scottish church and was assassinated on Magus Muir in 1679. Silver ewers of a similar shape to the Windsor ewer, but without covers, continued to be made in England until the early years of the eighteenth century; as witness the pieces of 1702-03 and the following year at King's and St Catharine's colleges, Cambridge. They were also made about the same time in Germany and France, and specimens with strapwork decoration on the base are in the collection of the duke of Cumberland and also in that of Mr J. Pierpont Morgan. Upon the introduction of a purely helmet-shaped ewer by the French refugee silversmiths who fled to England after the revocation of the edict of Nantes in 1685, all other varieties of rose-water ewers appear to have fallen into disfavour. Judged by the large numbers in England at the present moment, this shape enjoyed a great vogue in the first thirty-five years of the eighteenth century. No specimen is, however, included in the Windsor collection. It will be clear from an earlier note that the English royal plate dates substantially from the time of Charles II, who proceeded to form, immediately on his restoration to the throne, a collection worthy of Windsor castle. But vast as it was, very little is now preserved there, the total number of pieces being thirteen, which includes the vessels of the defunct chapel royal at Whitehall but excludes the sconces, which may have been wrought at the end of Charles II's reign, though bearing the cipher of William and Mary. The king not only spent large sums of money on the plate for the royal palaces and several chapels royal, but also on the silver for the apartments of his numerous mistresses, as did George I to a less extent on the furniture for the apartments of his mistress, the duchess of Kendal. A magnificent silver bedstead, made in 1674 by John Cooques, a silversmith from the Low Countries, at a cost equivalent to about £4,500 of modern money, and other extravagant ornaments of silver were provided for Nell Gwyn. In the apartments in Whitehall palace of Louise Renée de Querouaille, afterwards duchess of Portsmouth, who is styled "mademoiselle Kroualle" in the royal warrant of October 8, 1672, were 6,730 ounces of household plate, the chief item in point of weight being a cistern of 1,000 ounces. This interesting list is too lengthy for inclusion here. Evelyn once visited the duchess's apartments and gives the following account of the contents: "That which engaged my curiosity was the rich and splendid furniture of this woman's apartments, now twice or thrice pulled down and rebuilt so as to satisfy her prodigal and expensive tastes, whilst her majesty does not exceed some gentlemen's ladies in furniture and accommodation. Here I saw the new fabric of French tapestry, Japan cabinets, screens, pendule clocks, great vases of white plate, tables, stands, chimney furniture, sconces, branches, braseras, etc., all of massive silver, and out of number, besides some of his majesty's best paintings." Another mistress, viscountess Shannon, was well provided with silver by her royal lover, the large amount of £3,300 having been spent in 1663 for this purpose, though unfortunately the warrant contains no detailed particulars of the silver vessels. The weight of the plate supplied by the court goldsmith for the same royal mistress in the years 1665 and 1666 was no less than 12,000 ounces, but a complete list of the individual prices is, unfortunately, omitted from the warrant. The expenditure for plate on Mrs Mary Vane would seem to have been less extensive, the only amount appearing against her name being for 1200 ounces in the year 1668.

It is disappointing not to find in the royal collection one of the large and magnificent wine cisterns of the splendour-loving Charles II, such as that made for the duchess of Portsmouth, nor one of those recorded to have been made for William and Mary. Happily, the eleven splendid

standing salts of four different designs with decoration characteristic of the period, which were expressly made for the coronation banquet of Charles II, have been handed down in a perfect state of preservation from sovereign to sovereign, and were displayed at each of the coronation banquets in Westminster hall until that of George IV, when this great function was held for the last time. These with other sumptuous and contemporary plate, the wine-fountain presented to Charles II by the town of Plymouth, the font and basin, and the "maundy" dish, are in the jewel house in the Tower of London and have formed the subject of a separate illustrated book by the present writer. Equally complete are the altar vessels of imposing size and magnificence, ordered by the king for the royal chapels immediately on his restoration.

In St George's chapel at Windsor, the vessels of Charles II comprise a very large circular dish with a scene depicting Christ washing Peter's feet, and two smaller dishes with representations of the Last Supper and Christ blessing the children, the latter having been made by the same unknown silversmith as four of the coronation salts of Charles II in the Tower of London. Two great tripod candlesticks in St George's chapel and a pair of tall standing cups belonging to the emperor of Russia bear the same maker's mark. The other vessels in the chapel include two pairs of large flagons, one being globular and covered with a decoration uncommon on English plate, namely, boldly embossed feathers, which would seem to have been confined to royal chapel plate. The other pair is cylindrical and plain. With these is also a pair of large plain chalices and paten-covers of 1661-62, of a conventional shape.

The Charles II altar plate of the chapel royal, St James's palace, includes two pairs of large pricket candlesticks with baluster stems on tripod bases, of different sizes, which were used at the lying-in-state of the body of king Edward VII at Buckingham palace. With these is a great dish decorated in the middle with a representation of the Last Supper; a pair of large dishes embossed in the middle with a crowned Tudor rose, and with panels of tulips and cherubs' heads on the widerims; and a single large dish with the same rose in the middle and with various animals amongst tulips embossed on the rims. There are also two pairs of large flagons dated 1660-61, one cylindrical the other globular in form, which are decorated with the unusual feathered ornament, like that on the flagon in St George's chapel just mentioned. The first pair is stamped with the same maker's mark as the small pair of William III fire-dogs at Windsor castle, and a chalice in St George's chapel. A third pair of flagons in the chapel royal, St James's palace, is cylindrical in shape and is heavily embossed with flowers.

The altar vessels of the old chapel royal at Whitehall, which was destroyed by fire January 2, 1698, are now at Buckingham palace and are here described and illustrated. First in size and importance is a great dish, measuring 27½ inches in diameter and bearing the London date-letter for 1664-65. In the middle is a representation of the Last Supper, and on the rim are four panels of scriptural subjects, described on page 202 (Plate CI). The central subject is somewhat Dutch in feeling, though wrought in England, and it may have been made from a design of one of the numerous artists known to have come over to this country from the Low Countries at or soon after the restoration of Charles II. The same Dutch character is noticeable in the large dish, also with the Last Supper depicted upon it, in the chapel royal at St James's palace. There is abundant contemporary evidence of the encouragement by Charles II of the immigration of foreign artists, from, among other sources, the report of a committee for trade in 1661, which expressly enjoins that foreign artificers be encouraged to come to England. But the most important evidence of the immigration of Dutch silversmiths occurs in the following petition of London silversmiths to the king in 1664: "In the city, many hundred families of natives of the trade who have not one-third day's work, not from want of ability to work well, but from the multitude of strangers

artificers who not only work publicly, contrary to your majesty's laws, but set very many strangers and some natives on work, whose want makes them comply with what they complain against." In the same year, too, the presence of Dutch silversmiths in London is confirmed by the fact that a dispute arose as to "the assay and touch of two Dutchmen's plate." It is not improbable that the above dish may have been wrought in the workshop of one of these Dutch silversmiths, and that the native craftsmen referred to in the above petition gave the English touch displayed in the figures in the composition. No English altar vessels had been made between the Reformation and the restoration of Charles II with scriptural subjects such as appear on this and other dishes, and an analogous change is noticeable in the embellishment of English domestic plate from the year 1660. The decoration of embossed flowers, often interspersed with animals, such as appears on the dish illustrated on Plate VIII, continued throughout the reigns of Charles II and James II, and with some modifications in the early years of William III. The number of Charles II dishes showing the Lord's Supper in the middle is small, and most of these belong to the royal chapels. One in St George's chapel and another in the chapel royal, St James's palace, have already been referred to with the dish from Whitehall palace. A fourth belongs to St James's church in Piccadilly; and a fifth, given by Thomas Page the then provost, is in King's college chapel, Cambridge. A later dish, with a plain depression and rim, set with a large plaque of the Last Supper, dated 1690-91, and made by the same silversmith as the William and Mary flagon of the same date at Windsor castle, is at St Margaret's church, Westminster. The latest known example is of the year 1691-92, and is now in the Tower of London. The custom of depicting sacred subjects on altar plate spread to at least one other branch of ecclesiastical art of this time; for example, it may be seen on the fine marble font in Wren's church of St Margaret's, Lothbury, which is carved with four panels of scriptural scenes.

One at least of the Dutch artists who made England their permanent or temporary home in the time of Charles II was a painter of silver vessels. This was Franz Hals's pupil and son-in-law, Pieter Roestraeten, who was attracted by the success of sir Peter Lely in painting the court beauties and other ladies, and crossed over from Holland. One of his works, showing a number of ornate objects in silver, including a large wine cistern, belongs to the duke of Devonshire, and another, dated 1678 and showing a medal of Charles II, is in the collection of lord Newton. A small picture of a large silver jar by the same artist is in Hampton court palace. While there is no proof that Roestraeten was ever employed to execute designs for plate, yet it is not impossible that his help might have been sought by his silversmith fellow-countrymen in England. The other artists from the Low Countries settled here at this time included besides sir Peter Lely, Abraham Hond, Gerard Edema, Simon Verelst, Caspar Netscher, Jan Sybrecht, and the two painters of marine subjects, Willem van de Velde, father and son.

To the Dutch silversmiths in London is due the introduction of several decorative features in English plate, as well as of new vessels previously unknown to the native artificer in the time of Charles II. One of the most popular features was the large embossed mask and face of the cuttle fish, as on the altar dish from the old chapel royal, Whitehall, and on the two dishes in the private chapel in Windsor castle. It was derived from Dutch plate of the first half of the seventeenth century by Adam van Vianen, the well-known silversmith of Utrecht, and forms part of the decoration on the cup presented to the town of Leyden by Elizabeth, queen of Bohemia, wrought in 1641 by C. Brechtel of the Hague. A valuable rose-water dish and ewer decorated in this manner and made about 1620 by Adam van Vianen, once the property of a member of the royal house of England, the duke of Sussex, is now in the earl of Rosebery's important collection of plate. An interesting example of English work in the same style might be seen in the two-handled cup

and cover of 1668-69, in the collection of Mr C. J. Jackson. The large and heavily embossed sprays of tulips on Charles II plate, also emanating from the Low Countries, have been already noticed. Of the multitude, as it was called in the previously mentioned petition, of Dutch or Flemish silversmiths in London in the reign of the last of the Stuart kings, the name of only one has come down to the present day; this was John Cooques, the maker of Nell Gwyn's silver bedstead. There is the same paucity of names in other minor arts known to have been practised by Dutchmen in England. One name has, however, been preserved, namely, that of John Ariens van Hamme, who took out a patent in 1671 for manufacturing at Lambeth tiles and other things of delft ware as made in Holland. Tapissiers from the Low Countries were also employed under Francis Poyntz, the English director of the royal tapestry factory of Charles II in London, which had superseded the famous Mortlake factory, their names being John Opholfens the elder and younger, David Demacht, George Vancumbanz, and Anthony Vanderbozen, which are spelt in several different ways.

Turning once more from domestic to altar plate, the most striking piece is the great dish of 1664-65 from the old chapel royal at Whitehall palace, which has already been described. One point worthy of record in this dish is that it bears the same maker's mark as two other pieces of historical plate, though differing widely in decoration. These are a pair of very fine flagons of 1663-64, given to the tsar Alexis by Charles II, and a standing cup of 1659-60 presented as a "thanksgiving votary" to the corporation of Windsor by sir Richard Braham, on the proclamation of Charles II as king.

The three chalices with their paten covers of about 1665, from the old chapel royal at Whitehall, were made by order of Charles II, and, as has been stated on page 44, they bear the mark of a prominent maker of plate of this period (Plate CII). As will be observed from the illustration, the feet are of the curved sexfoil shape of English mediæval chalices. This revival of mediæval characteristics in altar plate, not only in chalices but also in flagons and candlesticks, is contemporary with the ascendancy of, and is no doubt attributable to, archbishop Laud and his school, since it can be traced by the aid of dated chalices to that period. Several Laudian chalices have been discovered from time to time in country churches and elsewhere, dating from about 1632, but a list of these need not be included here. It will be sufficient to enumerate a few of the more interesting examples. One was given in 1639 by duchess Dudley to St Mary's church, Acton, while one of the earliest dated chalices is of the year 1640-41 and is in earl Ferrers's private chapel at Staunton Harold. A second specimen, only one year later in date, is doubly interesting from the fact that it is in the chapel of St John's college, Oxford, archbishop Laud's own college. Two Cambridge college chapels, Peterhouse and Pembroke, have chalices of this type, which is not surprising when it is remembered that both are associated with the name of bishop Wren, a distinguished follower of Laud. These earlier examples are smaller than the chalices with similar shaped feet made in the reign of Charles II, and are mostly without the cherub points. A set of altar plate in Rochester cathedral would seem to disprove the contention that ecclesiastical plate with these mediæval features was confined to the Stuart period, since it was made during the Commonwealth; but this set was originally in the private chapel of James, duke of Lennox and Richmond, at Cobham hall, and only came into the possession of the cathedral in 1701, by the will of sir Joseph Williamson. They would not, therefore, be subjected to the puritan objections. The later and larger chalices with the same type of foot but without the cherubs include one of about 1660, which was in all probability acquired by archbishop Juxon, with the two plain flagons of 1660-61 and the very rare candlesticks in the private chapel of Lambeth palace. A pair a little later in date is in the chapel of Trinity college, Cambridge.

The pair of Charles II plain cylindrical flagons from the same Whitehall chapel royal are dated 1664-65 (Plate CII). A pair of the same shape but without the spouts is now in the private chapel at Windsor castle and is dated 1661-62 (Plate C). The large globular pair of 1664-65 covered with the same embossed decoration of feathers as the flagons of St George's chapel, Windsor, and of the chapel royal, St James's palace, previously described, completes the list of Charles II plate, ecclesiastical and domestic (Plate CIII).

At this point may be conveniently mentioned the three large plain cylindrical flagons of 1688-89 in the private chapel at Windsor castle, which are of the same date and by the same maker as a similar flagon now in the Hanoverian collection of the duke of Cumberland, which is engraved with the arms and cipher of queen Anne, and was therefore originally part of the royal collection of England.

Large cylindrical flagons such as these were first wrought in England towards the end of the Elizabethan era, about the year 1580, and were a development from a smaller flagon, like one of 1572-73 in Teffont Ewyas church in Wiltshire. The decoration on most specimens is typical of the time, though here and there a departure from the conventional may be seen, as for example in the emperor of Russia's pair of 1594-95, where engraved decoration takes the place of the relief ornament, and is encircled with a corded moulding set with cherubs in the German manner; and in the plain pair of 1610-11 in the earl of Kent's communion service at Sidney Sussex college, Cambridge. The collection of the emperor of Russia is exceedingly rich in these early tall flagons, containing as it does no fewer than seven, dating from 1585 to 1617-18. One of the most interesting is a flagon of the year 1613-14, from the double fact that it was the vessel used by Eudoxia Lopukhina, first wife of Peter the Great, before her forced entry into a convent, and that it is exactly like one of 1611-12 by the same silversmith in the treasury of the patriarch at Moscow. The latest, a pair of 1617-18, was given to the tsar Michael in 1636 by Charles I of England. The shape of these flagons but not the ornamentation continued in vogue throughout the seventeenth century, the Jacobean decoration having virtually ceased about 1620, though revived in one important instance, namely on the Carolean pair of 1634-35 belonging to the corporation of Bristol. The flagons of Charles I and the Commonwealth are somewhat lower in height and greater in width, and like most of the contemporary plate are entirely plain, while the short moulded bases of the earlier flagons are discarded for much wider splayed bases. These plain flagons with their bright surfaces, reflecting light and shade, are unequalled for purity and dignity of form. This variety was adopted, generally in pairs, for the English cathedrals and great parish churches as well as the royal chapels at the restoration of Charles II, and was made not only for ecclesiastical but also for secular purposes. One of the most imposing and ornate pairs of cylindrical flagons is unquestionably that of 1663-64 in the Kremlin, which was given by Charles II to the tsar Alexis, and was made by the same silversmith as the great dish from the old chapel royal at Whitehall.

Of this same shape is the pair, dated 1683-84 and decorated with acanthus foliage on the bases, which was given to the town from which Louise Renée de Querouaille took her title of duchess of Portsmouth. Another pair of the same shape, but smaller in size, and engraved with a device symbolic of the duchy of Lancaster, was formerly part of the plate of the old Dutch or German chapel royal, St James's, now Marlborough house chapel. This pair was perhaps copied from some such Dutch flagon of about 1675 as that in the chapel of Corpus Christi college, Cambridge, which was given by William Stanley, master of the college from 1693 to 1698 and previously chaplain to the princess of Orange, whose arms together with those of her husband, afterwards William III of England, are engraved thereon. They bear some resemblance

to the pair of flagons dated 1682, made at the Hague, which belonged to the defunct English church in that town and are now in the keeping of the British legation there. The very fine William and Mary flagon of 1691-92 in the Tower of London, with a repoussé decoration of cherubs' faces and festoons of flowers and fruit, clearly reveals the strong influence of the carvings of Grinling Gibbons and the sculptured work of sir Christopher Wren in the ornamentation. Two of the four large flagons in Westminster abbey are plain, and were made in 1660-61, while the others are covered with a decoration of cherubs' faces, flowers and foliage and were wrought in 1684-85.

Two other cylindrical flagons deserving of inclusion in any book on English plate and belonging to the little known plate of the foreign protestant churches in London, are a fine and ornate piece of 1698-99, the property of St Mary's German Lutheran church of the Savoy, now removed to Soho; and the plain flagon of 1704-05, presented to St Paul's German reformed church by prince Louis of Hesse on the occasion of his visit to London with the duke of Marlborough after the battle of Blenheim, where the prince was a general of cavalry under the duke. The tall plain cylindrical vessels with flat-topped covers remained as the conventional type of church flagon throughout the reigns of William and Mary and queen Anne, who presented several services of plate containing these flagons to American churches. Flavons of William and Mary, dated 1694-95, are in St John's chapel, New York, and Christ church, Cambridge, Massachusetts; the latter, though originally given by the king and queen to King's chapel, Boston, were taken to Christ church after the revolutionary wars. Queen Anne gave flavons to Trinity church, New York, and to "her Indian chapels of the Onondawgus, and the Mohawks;" one of these is now in St Peter's church at Albany and the second is believed to be in Canada. During the reigns of the early Georges the covers of the flavons became domed, and specimens of these were given by George II to two American churches, namely to Christ church, Boston, and Trinity church in the same city.

To return to the Charles II plate at Windsor, first in size and magnificence are the large silver table and mirror which were presented to the king by the city of London, a gift which was repeated to William III. Both these splendid gifts are included in Mr G. F. Laking's catalogue of the furniture of Windsor castle. In the time of George II there were three such tables in St James's palace, but assuming the two now at Windsor to have been included in this number, one has certainly disappeared. The first of the domestic vessels is a large dish, 25 inches in diameter, embossed with a lion, unicorn, a hound and a stag amid flowers on the wide border (Plate VIII). This scheme of decoration, as has been stated before, is typical of this time, and among the other historical pieces of English plate on which it was employed were several splendid vessels now in the possession of the emperor of Russia. These were gifts made to the tsar Alexis by Charles II in 1663, and comprise a pair of great standing cups, a pair of candlesticks, a pair of flavons, a bottle and four large dishes or salvers on stands. A similarly decorated specimen of this variety of Stuart dish or salver on stand, of the year 1662-63, is the property of the earl of Home; and another of the same date but with amorini among the tulips and engraved with the arms of the great earl of Clarendon is in St Martin's church at Salisbury. One other historical example should also be cited: the dish with its companion porringer, which commemorates the launching of the "Royal Charles" warship in 1668, and is engraved with the arms of the duke of York, afterwards James II; this is now in the collection of Mr J. A. Holms. In other branches of contemporary art the same animals, birds and flowers were employed, for example, in the little needlework cabinets then so fashionable and in the Stuart needlework pictures to be seen in the Victoria and Albert museum. They were also introduced into a bead-work basket worked in

1660 by Susanna Gascoigne. The tulips and other flowers of the Charles II plate were worked on the marqueterie furniture of the later Stuart period, and on the beautiful coloured edges of books, such as those in the Pepys library at Magdalene college, Cambridge. They occur also on an interesting tortoise-shell case with two large combs, engraved with the date 1673 and the arms of Jamaica, in the possession of the countess of Jersey. It will be observed that on the Windsor dish just mentioned the cipher of queen Anne has been substituted apparently for that of Charles II, not an uncommon practice in the case of royal plate at the accession of a sovereign.

The next piece of Charles II plate is a large plain dish dated 1672-73, containing a plaque boldly embossed with a scene representing Cimon receiving nourishment from the breast of Pero his daughter, which is probably German work of late seventeenth century date (Plate X). This is another example of a piece of plate where the royal arms of one sovereign, in this instance William III, have been retained and his cipher changed for that of his successor, queen Anne. Two other pieces of Charles II domestic plate are a pair of dishes, which are, however, only partially of that period (Plate XCVIII). The two plaques of Apollo and Daphne, and the Transformation of Daphne, are of the time of Charles II, but the dishes themselves appear to have been remade in 1810-11, doubtless from the original patterns. Two tankards of 1671-72 and 1683-84, complete the list of domestic plate made during the reign of this king, though like the peg tankard, neither of them belonged to the royal collection in his time. The first tankard was a gift from queen Charlotte to her son, George IV (Plate LXIX, No. 1). The second tankard is decorated with a battle scene, in the German manner, and was transformed in 1811-12 from a plain piece (Plate LXX, No. 3). A pair of Charles II fire-dogs and a peg tankard are described later.

A second variety of silver flagon, globular in form, on a high foot, originated a few years earlier than the cylindrical shape, having superseded a smaller vessel of the same shape, on a very short foot, first made about 1555. Judging from the dates of the extant specimens, it was first made in England about the year 1576, which is the date of a plain pair in Cirencester church, and the shape of the body was no doubt derived from the mediæval pottery pitchers or jugs made in England as early as the fourteenth century. As with the cylindrical, so with the globular flagon, the finest collection of these English vessels is that of the emperor of Russia, which contains two late Elizabethan and four Jacobean, two of these having the cipher of Christian IV of Denmark. Three more flagons of the same kind, dated 1596-97, 1606-07 and 1610-11, are preserved at Moscow in the treasury of the patriarch, together with one of cylindrical shape, inscribed with the name of the patriarch Philaret, father of the tsar Michael, first of the Romanoff line. The second is engraved with the arms of James I, and the third with the name of the patriarch Joseph, successor of Philaret. These form part of the gifts from the English court to the patriarch of Moscow, which were customary from the time of Elizabeth to Charles II, when the affairs of the English company of merchants in the old Russian capital demanded frequent special missions between the two courts. Plain flagons of the same shape, dated 1583-84 and 1613-14, are at St George's chapel, Windsor. These globular flagons are represented in the university of Oxford by two decorated specimens of 1598-99, given to Wadham college by its foundress Dorothy Wadham, and by two pieces of 1586 and 1605 at St John's college, while at Cambridge there is a pair of 1607-08, given to Trinity college by lords John and Bernard Stuart, sons of Esmé, duke of Lennox. The shape remained in abeyance between the accession of Charles I and the restoration of Charles II, when it was revived for sacramental purposes, as may be seen by the specimens of the three chapels royal. It was, however, destined to be a revival of short duration and with one or two exceptions is confined to the royal chapel plate.

One of the most interesting exceptions is the flagon of about 1663, with a later copy of 1669-70, both at Pembroke college, Cambridge, which were acquired for if not presented to the new chapel by bishop Wren. These two flagons exhibit one important departure from the conventional type, in that the feet are of the mediæval curved hexagonal shape, with cherub toes, which are copied from the contemporary chalices in the college chapel.

In the collection are twelve silver-gilt sconces of three different designs, with one or two candle-branches, dating from the second half of the seventeenth century, six of which were perhaps made for Charles II and the others for William and Mary. Four more were wrought for George IV (Plates XIV, XVII, XXII and LXXXVIII). The first six bear the distinctive mark of a prominent silversmith of the time of Charles II, found on plate between the years 1663 and 1685, and although these sconces have the cipher of William and Mary, they may have been made at an earlier date. The point as to whether this craftsman was still working at their accession in 1688 cannot, however, be determined in the absence of a piece of plate with the date-letter for their reign as well as the maker's mark.

Of the ancient use on the continent of Europe of metal candle-brackets for fixing to walls there is abundant proof in Flemish pictures of the fifteenth century. For the use of silver sconces in Tudor England, the inventories of royal and family plate need only be consulted, though no examples of that period have survived to this day. The plate of the emperor Charles V contained "un chandelier d'argent blanc, en maniere d'esconce." Although there were in the Tower of London among the plate of Charles I in 1649, "four large hanging wall-candlesticks," which were sold by the parliament for £121 6s 8d at the rate of 5s 4d per ounce, it was not until the time of Charles II that the use of sconces as of other new objects in the precious metals became general in the great houses of England. Unfortunately, there was not in the seventeenth century in England as in Holland a great school of painters of the interiors of the houses of the upper circles of society such as Gerard Terborch, Gabriel Metsu, Jan Vermeer of Delft and Pieter de Hooche, and the three artists of peasant life, Adriaen van Ostade, David Teniers the younger and Jan Steen, to hand down to successive generations authentic pictures of the internal decoration and of the sumptuous furniture and ornaments of the house of an English nobleman in this the most extravagant period in the history of this country. The literature of the time is but of little help in picturing the magnificence of the silver ornaments, though Evelyn has shown in two oft-quoted passages something of the grandeur of the apartments of Louise Renée de Querouaille, duchess of Portsmouth, and the countess of Arlington. But interesting as these brief allusions are, they are almost as worthless for the student of the applied arts of different periods as the mere detailed list is in comparison with the well illustrated catalogue of a collection of objects of art.

Upon the introduction of new fashions in English plate early in the eighteenth century largely borrowed from the designs of the French artists of Louis XIV and Louis XV, great quantities of old plate were cast aside as "out of fashion" or transformed into the patterns newly imported from France, just as old jewels in all generations have undergone re-fashioning. The sentimental associations counted for little; the intrinsic value of the metal alone was the chief consideration with the owners. Sheraton referred to Chippendale's designs for furniture as "now wholly antiquated but possessing great merit at the time they were published." The same contempt was held by the Georgian silversmiths for much of the work of their greater predecessors. This wholesale destruction of plate was continued throughout the long reign of George III as each new variety of domestic vessel appeared. Not only was old family plate disposed of in this manner, but much of the plate of the city companies and of the colleges at Oxford and Cambridge. To name only a few lament-

able instances of the transformation of old into new plate, two colleges at Oxford only need be mentioned: Jesus college, where some old plate given between the years 1660 and 1683 by five members of old Welsh families was converted in 1800 into entrée dishes; and Lincoln college, where the gifts of five fellow-commoners from 1662 to 1721 were transformed in 1806 into a soup tureen. Certain Cambridge colleges were also sufferers but not to the same extent as Oxford. As with the old English furniture once in the royal collection at Windsor, so, too, with the plate the changes in fashion are responsible for much of the great havoc wrought there. These remarks are necessary to show that while old English silver sconces are now somewhat scarce, the scarcity is due to their destruction at least as much if not more than to the brief period of their use. The losses of old silver sconces have been very severe, eight, weighing 438 ounces, having been melted by the court goldsmiths, Rundell, Bridge and Rundell, in 1823, as shown in the appendix. At present the total number is twenty-three, including seven in the silver room, of the second half of the seventeenth century, which are decorated with acanthus leaves, the star of the order of the garter forming the chief feature.

A serious loss by fire some years ago of the inventories and other documents of the lord steward's department deprives this book of some valuable information as to the quantity of plate at Windsor prior to the accession of George IV. According to a printed list, compiled in 1832 by command of William IV by the court goldsmiths, Rundell and Bridge, the number of sconces then existing was forty-two. The loss since that relatively recent date has, therefore, been nineteen, and some of the missing pieces are catalogued thus: "twelve sconces with the cypher W.R. [*i.e.* William III] embossed with boys and flowers, and the star of the order of the garter in the middle; four others, with narrow backs with foliage; and two small oval sconces with chased heads of Diana." But the losses between September 1735 and the date of that list were far more severe. In the former year no fewer than seventy-nine silver sconces from St James's palace were sent to several royal goldsmiths to be mended, the patterns and dates of many of them being described in the following interesting warrant: "twelve acorn sconces, weight 1293 ounces and fifteen looking-glass sconces, weight 1115 ounces." These were sent to Charles Hatfield, silversmith, of the Golden Ball in St Martin's lane. To a goldsmith named Edwards the following sconces were sent: "ten picture sconces, weight 532 ounces, six sun sconces, weight 96 ounces, and six round knurld sconces, weight 146 ounces." The craftsman to whom six others were entrusted was a well-known silversmith, one Thomas Farrer of St Swithin's lane, who made the porringer and cover of about 1720 now at Windsor castle. They are described as "four sconces with king William's arms, 324 ounces and two garter sconces, 110 ounces." Thomas Allen was employed to restore the remaining twenty-four sconces, which are enumerated in the warrant as "fourteen large looking-glass sconces, weight 3192 ounces, four sconces with king William's arms, weight 364 ounces, and six sconces with no coat of arms, weight 220 ounces." Twenty years later, in 1755, "eight picture sconces, and two chimney sconces," weighing 445 and 80 ounces respectively, were sent from Kensington palace to one Fox, a goldsmith, to be mended. The fifteen looking-glasses and silver sconces mentioned in this list were in existence as late as April 22, 1799, as is confirmed by a royal warrant for that date. Perhaps some of these sconces were part of the "plate, utensils and goods" which belonged to the bed-chamber of William III at Kensington palace at the time of his death, when he ordained that all the contents therein should be for the sole use and benefit of the groom of the stole and gentleman of the bedchamber at the time being. By this decree the whole contents, including 1860 ounces of plate, passed to Henry Sidney, earl of Romney, then groom of the stole. In this bequest was the superb clock of silver and ebony at Mostyn hall, presented to an ancestor of

lord Mostyn by lady Sherard, descendant of the earl of Romney, which had been especially made at a cost of £1,500 for king William by the celebrated clockmaker Thomas Tompion, who was honoured by burial in Westminster abbey. This bequest may explain the disappearance from the royal collection of six silver sconces with the cipher of William and Mary, which were sold in the Fonthill sale of works of art in 1822; and of two more with the cipher of the same sovereigns, weighing 226½ ounces, and sold at the rate of 6s5d per ounce (£72 13s 4d) in the duke of Buckingham's sale at Stowe in 1848.

Whether the common use of metal candle-sconces in Holland exerted any influence on the tastes of William and Mary no opinion can be offered; but that they made important and extensive additions to the royal collection is confirmed by the authoritative warrants to sir Robert Vyner the court goldsmith, who had already supplied their own regalia as well as that of their predecessors on the English throne. Many of the new sconces were doubtless intended for the adornment of the splendid additions made by sir Christopher Wren to Hampton court palace, where some of them were still to be seen in the time of George II. The authority for the last statement is George Bickham the younger, who states in his *Deliciae Britannicae*, 1742, that in the drawing-room were "six silver sconces on the tapestry of 'Abraham sending his servant to get a wife for Isaac,'" and in the state bedchamber "eight silver chased sconces with the 'Judgment of Solomon' upon them." The latter no doubt refer to those described on page 44 and illustrated on Plate XXII, now reduced in number from eight to six. Although many more silver sconces were supplied to William and Mary by sir Robert Vyner, further confirmation of their liking for these decorative and useful articles of plate may be obtained from the few extant royal warrants. In one year alone, upon their accession, no fewer than thirty-nine sconces of various designs and sizes were bought at a total expenditure of £1697 18s 11d, described as follows: "five white scone-candlesticks, weight 401 oz. 2dwts., at 10s per oz. = £200 15s; five sconces white, chased with oak leaves, 730 oz. at 11s per oz. = £410 10s; six chased sconces, 219 oz. 2grs, at 10s per oz. = £109 11s 3d; seven sconces, curiously wrought with oak leaves and acorns all over, 985 oz. 2grs, at 8s 6d per oz. = £427 0s 11d; four new sconces 651 oz. being worked with oaken leaves and acorns, at 11s per oz. = £358 1s 0d." As another instance of the frequent conversion of old into new plate, the following item in the same royal warrant is instructive: "eight small sconces made out of two old andirons and an old branch £83 9s." Included in this number of thirty-nine sconces are "four white silver sconces curiously enched with the earl of Mulgrave's cipher, 255 oz. 2dwt. at 8s 6d per oz. = £108 11s 9d." This nobleman was then lord chamberlain of the household, and before the death of William III was created marquess of Normanby and duke of Buckinghamshire. Later, between the end of 1689 and 1691, several more sconces were bought, and are described thus: "four sconces white chased and narld, 170 oz. at 11s per oz. = £93 10s; two sconces with oaken leaves, 300 oz. at the same price per oz., £165; five curiously chased sconces, 327 oz. at 12s per oz. = £196 14s 0d; and for the new working of nine royal sconces with drapery with nine oval glasses, made from the plate of an old table £205 3s 2d." Sconces such as these with mirror backs for reflecting the light were made in Germany as well as England early in the eighteenth century. An example wrought by Johann Jacob Bruglocher of Augsburg is in the king of Saxony's collection. In 1689 eight white and curiously chased silver sconces weighing 311 oz. were bought for £186 12s 3d, "for the queen of Spain's voyage," which doubtless refers to Maria Anna of Neuburg, second wife of Charles II of Spain, who set sail from England.

The sconces now remaining at Windsor no longer serve their original purpose. They were, however, in actual use as late as about 1817, as may be seen in Charles Wild's drawing of the interiors

of Windsor castle and Frogmore in Pyne's *Royal residences*, published two years later, where a sconce is shown on each side of the fire-places in the queen's presence and audience chambers at Windsor. Four silver chandeliers in the Vandyck room and two others in the queen's drawing-room, figured in the same book, have disappeared. Eight other sconces of different patterns appear in the same artist's drawing of the dining-room at Frogmore and were no doubt removed there after the purchase of the lease in 1772 and the improvements carried out by queen Charlotte. Among other plate which has long since disappeared from the royal collection is the set of six sconces bought by prince Rupert in 1670 from the goldsmith-banker, alderman Edward Backwell. Lost, too, are the two sconces and much other valuable plate, provided by Charles II for the service of the special embassy of the first earl of Carlisle to the tsar Alexis of Russia, afterwards bestowed upon him as a gift, "in consideration of his good and acceptable service."

It will be observed from an examination of the illustration of one of the sconces on Plate XVII that a prominent decorative feature is the female bust in a laurel wreath supported by two female figures and cherubs. This was a popular ornament on English plate between 1660 and 1695 and may be seen on the fine Charles II silver fire-dogs at Knole. It was perhaps intended for Diana, as on the missing sconces previously mentioned. The motive was probably derived from contemporary tombs and architectural embellishments, as for example the monument in Salisbury cathedral to lord chief justice Hyde (1595-1665), first cousin of the earl of Clarendon, where his bust enclosed in a laurel wreath is the predominant feature.

It has been shown earlier that the general use of silver sconces in the great houses of England was unknown till the time of Charles II. Very few specimens of that period are now preserved, the greatest number being perhaps in the possession of the duke of Buccleuch, who owns six, two being dated 1668-69 while the other four are undated. The latter are decorated with scrolls and the heads of cuttle fish and are fitted with single branches for candles; and they have the additional attraction of being embellished with the cipher of king Charles II. The undated four bear the crowned S mark of a prominent but unrecorded maker of royal plate of the time of Charles II who wrought the six "Judgment of Solomon" sconces illustrated on Plate XXII, as well as the large silver dish on Plate VIII and the chalices and patens and pair of flagons from the old chapel royal at Whitehall (Plates CII and CIII). The other two sconces, which are of a similar style of workmanship, are by a different maker and are dated 1668-69. All these sconces probably belonged to Charles II's son, James, duke of Monmouth, afterwards first duke of Buccleuch, who was executed for high treason on Tower hill, July 15, 1685. Two more of the rare silver sconces of Charles II period, of the year 1668-69, are in the possession of Mr H. Dent-Brocklehurst at Sudeley castle.

Charles II himself had no doubt become familiar during his exile in the Low Countries with several varieties of silver vessels then almost unknown in England but which were introduced later into this country by the numerous Flemish and Dutch craftsmen who came over after his restoration. If a picture of historical interest be trustworthy evidence, then among the things which the exiled king could have seen in the room at the Hague, when his sister Mary, the widowed princess of Orange, gave a ball in celebration of the restoration of the monarchy, were four ornate silver sconces affixed to the walls. Here he was surrounded by a number of relatives, including his younger brother, Henry duke of Gloucester, and his aunt Elizabeth, queen of Bohemia, whose silver rose-water dish and ewer are described and illustrated in this book. The picture referred to, now at Windsor castle, is by Hieronymus Janssens (1624-93), a Flemish painter, and was purchased by lord Ravensworth, who presented it to George IV. All these

four sconces are alike in design and take the form of a large mask with a human arm jutting out, the clasped hand holding the candle socket. They recall the very fine pair of 1684-85 with a sexfoil-shaped back, chased with baskets of flowers and fruit, tulips and oak leaves, which is fitted with a candle-holder shaped like a man's arm; it was exhibited at St James's court in 1902 and is illustrated in Mr J. Starkie Gardner's *Old silver-work*, 1903. An interesting and curious sconce of a like form, made of Liverpool delft ware early in the eighteenth century probably by alderman Thomas Shaw, is in the Mayer collection in the public museum at Liverpool; it was doubtless copied from some such sconce of metal or Dutch delft as that figured in Janssen's picture just mentioned.

While the duke of Buccleuch enjoys the distinction of owning the greatest number of sconces of the reign of Charles II, it is an indisputable fact that in no English house can such a magnificent display of old silver sconces of the later Stuart period be seen as at Knole, the historic seat of the earls and dukes of Dorset. Here is a complete set of twelve small sconces with single lights, dated 1685-86; and another set of equal number, decorated with amorini, supporting baskets of fruit, and festoons of acanthus leaves and fruit, which is hardly if at all later in date. Here also is a large pair of sconces, embossed with a hunter in the middle, and with scrolls, fruit and large masks, in the Dutch or German style of the second half of the seventeenth century. All these were perhaps acquired with some of the magnificent silver furniture and ornaments for which Knole is celebrated, by Charles Sackville, sixth earl of Dorset, poet and courtier, a great favourite of Charles II and the friend and patron of Prior and Dryden and other men of letters. Dryden may have had some such sconces in his mind when he wrote: "Golden sconces to hang upon the walls to light the costly suppers and the balls."

The silver sconces of the reign of William III in private hands include the duke of Buccleuch's important set of eight, made in 1691-92 by Andrew Moore, the maker of the two silver fire-dogs at Windsor castle (Plate XIX) and of a pair of large flagons of 1660-61 in the chapel royal, St James's palace; and another large and valuable set of eight of the following year, by John Hodson, decorated with cherubs in relief, which is the property of the marquess of Salisbury. The second of these sets may have been acquired by the fourth earl of Salisbury, the donor of a valuable cup to St John's college, Cambridge. The duke of Devonshire is the owner of a rare set of four with mirrored backs, in silver frames scalloped in twelve compartments with gadrooned edges, which were made about 1700 by John Bodington, a successful English silversmith and one of the signatories to the petition against the "making free" of the French refugee silversmiths. One of a pair of 1695-96 is illustrated with the previously mentioned pair of 1684-85 in the catalogue of the St James's court exhibition.

The fashion of lighting the walls of rooms by means of sconces waned in favour after the accession of queen Anne, though here and there a pair may be seen, such as the charming pair of 1703-04, repoussé with amorini, scrolls and flowers, and fitted with a single candle-branch, and engraved with the arms of Sebright, which is in the Victoria and Albert museum. These two and the single plain sconce of a Dutch shape, dated 1679-80, in the Wallace collection, are the only English examples in public museums in England. Belonging to Mr Philip Yorke of Erddig park in Denbighshire is a pretty little pair of sconces of 1688-89, bearing the mark of Benjamin Pyne, a much esteemed maker of plate, who flourished in the last quarter of the seventeenth and the early years of the eighteenth century—the maker of the charming bellows of marqueterie and silver, worked with the cipher of Charles II at Windsor castle, which is traditionally presumed to have been made for Nell Gwyn. The latest known English silver sconces are the set of six made in 1730-31 by Peter Archambo, and ornamented with stories

of Prometheus, Narcissus, Tantalus, Ixion and Sisyphus, Diana and Actæon, Perseus and Andromeda, and the fall of Phaëton, bequeathed to lady Grey of Enville hall by the earl of Stamford and Warrington.

This brief account of the history of silver sconces in England would be incomplete without some reference to the large sconces with Louis XIV decoration in two works, "A midnight conversation" and "Marriage à la mode," of the only great English painter of interiors of the eighteenth century, namely Hogarth. The smaller and simpler scrolled candle-brackets for affixing to walls should also be mentioned. These brackets may be observed in Hogarth's engravings, "The laughing audience" and the "Analysis of beauty." A pair of the same kind of simple silver candle-brackets, exhibited at Boston in Massachusetts in 1906, now in the collection of Mr Francis H. Bigelow, was made in 1720 by Knight Leverett, a native American silversmith, practising his art in that city. Nor must an interesting set of ten sconces with two lights, decorated in the French style, probably of silver, which adorned the walls of the house of Lords before its destruction by fire, pass unnoticed. They are shown hanging between the famous panels of tapestry commemorating the defeat of the Spanish armada designed by Hendrik Cornelis van Vroom of Haarlem and made at Delft by François Spierincx, in John Pine's engraving "A view of the house of Peers, the king sitting on his throne, 1741-2." It was in this same setting of historic tapestry and silver sconces that the tragic illness of the earl of Chatham, when making a speech on American policy, occurred in the house of Lords April 7, 1778, as is shown in the well-known picture by J. S. Copley. The same sconces are shown in sir George Hayter's picture of the trial of queen Caroline in 1820, in the national portrait gallery. They are also depicted in an engraving, by W. Walker and Samuel W. Reynolds, of the "Reform bill receiving the king's assent by royal commission June 7, 1832." Once more a picture is brought as evidence of the frequent use of metal sconces in England at the end of the seventeenth century in John Riley's picture representing, it is said, a scullion in the kitchen employed to sing satirical ballads against the party of James II, previous to the revolution of 1688, which hangs on the walls of the dining hall of Christ church, Oxford. In France sconces of Palissy ware with half-length human figures and cherubs' heads with their extended arms holding candle-holders were made in the sixteenth century. Specimens of these Palissy sconces are in the great collection of works of art of Mr J. Pierpont Morgan. Some sconces of this shape are seen in an engraving of the marriage of Ladislas IV of Poland, by the French artist Abraham Bosse. In the time of Louis XIV, the use of silver sconces was very common, but probably not a single one has escaped the conversion into bullion of the royal plate by that king, or the great destruction of royal and family plate at the revolution. The French royal collection before 1700 contained many dozen, including twelve in the style of Roberdet, goldsmith to cardinal Mazarin. A rare and very fine French silver pair, of the early time of Louis XIV—by the same unknown artificer as the sumptuous pair of large silver mirrors with candle-branches, at Knole, doubtless acquired by the previously mentioned sixth earl of Dorset on one of his several embassies of compliment to France—is in the possession of the marquess of Exeter at Burghley. Somewhat later in the reign of Louis XIV are the three designs for elaborate sconces executed by Daniel Marot, the Huguenot refugee who was a designer of plate as well as a prominent architect; and the elaborate wall-lights by Bérain, 1690. Several other designs for sconces done by Nicholas Pineau early in the eighteenth century have also been published. It only remains to add that the costly German silver sconces, over fifty in number, made for Frederick William I of Prussia in 1732-33, were melted with much other magnificent plate, by his son, Frederick the Great, and by Frederick William III. A German designer of plate and other ornamental objects, one Abraham Drentwett of Augsburg, published a number

of designs for elaborate silver sconces in the Louis XIV taste, while another German artist who executed designs for wall-lights at the end of the seventeenth century was Leonhard Heckenhauer. In the great collection of plate of the kings of Hanover, inherited by the duke of Cumberland, are some late seventeenth century sconces made at Hamburg. One of the few other places where old German silver sconces may be studied is the Kremlin at Moscow, where examples may be seen of Augsburg workmanship of the third quarter of the seventeenth century. Two of these, which were gifts from the Danish ambassador to the Russian court in 1663, are enriched with figures of a man and woman amid flowers and scrolls, while two others are embellished with female busts and cupids in the centre, surmounted by eagles, recalling in these features some of the English sconces at Windsor. Four others, ornamented with the "four seasons," of about 1695, are in the collection of the grand duke of Hesse. With the pieces in Russia are four specimens of Dutch silver sconces of the same date but somewhat less ornate, which recall the fact that sconces were made in Holland of Delft ware at this period.

The history of fire-dogs or andirons runs almost concurrently with that of sconces in England. In the collection at Windsor are two pairs, dating from the latter part of the reign of Charles II and William III. The second pair bears a monogram, believed to be that of Andrew Moore, which appears on a pair of flagons in the chapel royal, St James's palace, and on a chalice presented to St George's chapel, Windsor, by the "vastly rich and covetous" lady Mary Heveningham (Plates IX and XIX). No English examples in silver earlier than the reign of Charles II have survived to the present day, though they were made in that metal in the time of Shakespeare, who refers to them in "Cymbeline," where Iachimo describes the andirons in Imogen's chamber as two winking cupids of silver. The andirons of Shakespeare's time were, however, composed mostly of iron or bronze and were frequently surmounted by figures of Roman gods and goddesses, such as the magnificent bronze pair with Mars and Hercules in the presence chamber of William III at Hampton court palace. The shape of the silver pieces so popular in the reign of Charles II was in all probability derived from the fire-dogs of brass to be seen in every house in the Holland of Rembrandt, Franz Hals and the other great Dutch painters of the seventeenth century. In many Dutch pictures elaborately wrought examples may be seen; for example, a fire-dog of this kind, with a large ball on top, resting on Pegasus and ball feet, is in a work representing an interior ascribed to Pieter de Hooche—one of the late Mr George Salting's bequests to the national gallery. Tall and massive fire-dogs of brass with baluster stems were extensively made in England towards the end of the seventeenth century for the high Elizabethan and Jacobean fire-places, and a handsome pair of this kind admirably fits its position in king James's drawing-room at Hatfield. Before proceeding to enumerate most of the extant specimens of silver fire-dogs or andirons in this country it will be convenient to include here a copy of the list of those at Kensington palace in 1755, from which it will be seen that the losses since that date have been relatively as great as in the case of the silver sconces already mentioned. The list runs as follows: "one pair of large andirons c.r. [*i.e.* Charles II] 561 oz. One pair with queen Anne's arms, 371 oz; one pair with a cipher 156 oz; one pair with c.r. 97 oz; one pair with cupids 146 oz; and one pair with women, 142 oz." These six pairs were sent to be mended to a silversmith named Lesage, probably Simon Le Sage, the maker of two large plain salvers of 1755-56 at Windsor. Four other pairs sent to Fox the silversmith are described as "one pair of andirons with boys, 54 oz, and one pair with w.m.r. [*i.e.* the cipher of William and Mary] 128 oz; and two pairs of dogs, weighing 63 and 29 ounces." At an earlier date, in September 1735, eight other pairs, from St James's palace, were sent with the long list of silver sconces to two silversmiths to be mended. Three, weighing 576 oz, were put in the hands of

Charles Hatfield, and five pairs, weighing 1909 oz, were entrusted to one Edwards. Five of these pairs were still in existence at Windsor in 1832, according to the inventory compiled by Rundell and Bridge, these including the two illustrated here. This inventory states that in the queen's ball-room were a pair of "vase-shaped silver fire-dogs, surmounted by the crown, 42 in., and a set of silver-mounted fire-irons, three pieces." In the queen's presence chamber was "a pair with figures, 22 in. high," and in the queen's bedchamber were three pairs, described as "small, with scroll tops, 10 in., urn tops and boy figure tops." The missing pairs may perhaps be accounted for, with many of the sconces and other things, in the two large sums of £2,656 and £4,296 allowed by the court goldsmiths, Rundell, Bridge and Rundell, for old plate melted in 1808 and 1817.

The duke of Buccleuch not only possesses the finest collection of Charles II silver sconces in England, but also the greatest number of silver fire-dogs of the same period. One of the finest is a pair surmounted by a figure of Cleopatra, which recalls the similar figure on the great silver wine fountain in the Tower of London, which was presented to Charles II by the borough of Plymouth. A later and simpler pair, with large plain ball tops on scrolled feet, made in the short reign of James II, dated 1686-87, and bearing some resemblance to those in the designs of the French artist, François Poilly (1622-93), is in the same duke's possession at Dalkeith palace. Knole, famous for its silver furniture, also contains five very fine pairs, including one highly interesting and richly decorated pair which is surmounted by figures of the young Bacchus and is enriched in front with female busts in laurel wreaths not unlike those on the Windsor sconces. One of the pairs is similar in shape to the Windsor fire-dogs, and both are of Charles II date. Two others are a little later in date and very different in form, and are composed of iron, embellished with two large circular silver discs, one pair resembling some of brass in the same historic house. In the collection of the marquess of Exeter at Burghley house are three examples, including an ornate piece of the reign of Charles II and a smaller and plainer specimen resembling the James II pair of the duke of Buccleuch. With the silver sconces at Hatfield is a tall pair of fire-dogs of about 1685, perhaps bought by the fourth earl of Salisbury. The mutilated pair of 1686-87 in the possession of the duke of Rutland at Belvoir was made by the same silversmith as the three William and Mary flagons of 1688-89 in the private chapel at Windsor castle. A pair of the same period, with female allegorical figures on square pedestals, supported on scroll-shaped bases, which was exhibited in 1862, was doubtless made for the fourth earl, afterwards first duke of Manchester. One of the latest known pairs in silver, made by Philip Rolles in 1704-05, is the property of the duke of Portland at Welbeck abbey. From the dates of these specimens it will be noticed that silver fire-dogs were fashionable in the latter part of the reign of Charles II and remained in vogue until the early years of queen Anne. Some idea of the cost of silver fire-dogs in the olden time may be gathered from the account of Child and Rogers, the goldsmith-bankers of Temple bar, who supplied to the earl of Devonshire in 1687 a pair which is described as weighing 143 oz 12 dwts. with two figures weighing 164½ oz extra, the cost being equal in modern money to about £640. Side by side with the Stuart fire-dogs was another variety, destined to be shortlived, which was made of brass encrusted with enamel of different colours. Examples of these are in the Victoria and Albert museum, where there are two pairs, one being in the shape of the acorn in commemoration of the restoration of the monarchy. Others are in the public museum at Liverpool and in the ownership of the duke of Rutland, earl Cowley, general Fox-Pitt-Rivers and Mr C. J. H. Tower of Weald hall. The brass andirons or fire-dogs of the second half of the seventeenth century have been previously mentioned. These may be supplemented by the pair in king James's drawing-room

at Grimsthorpe in Lincolnshire, and the pair in the state drawing-room at Bramshill park in Hampshire, as well as by two at Knole. They continued to be made in brass of the same shapes and designs as the earlier pieces in the early years of the eighteenth century. In the state rooms at Hampton court palace are several eighteenth century fire-dogs of different sizes and shapes wrought of steel, some having tall baluster stems.

Fire-irons were often mounted in silver in the last half of the seventeenth century in England. There was such a set at Windsor castle, which was included in the inventory of andirons quoted earlier; and at the beautiful home of the earls of Dysart at Ham house are pokers, tongs and other things richly mounted in silver, thus confirming Evelyn's poem, called the "Lady's dressing-room," written in 1690, "The chimney furniture's of plate, for iron's now quite out of date." A vase-shaped ornament like that on the top of the Charles II fire-dogs at Windsor was a common feature in English architecture in the last quarter of the seventeenth and the early years of the eighteenth century, and may be seen, among other places, over the north and south doors of St Paul's cathedral; it was also employed in the adornment of staircases, and on mural monuments at Westminster abbey and elsewhere. Lead vases of similar shape for gardens were made in the reigns of queen Anne and George I by Jan van Nost, a Flemish artist, and by other artificers. One of the most interesting instances of the application of this vase-shaped ornament in church decoration is to be found in the historic Christ church at Boston in the United States, known as the "old north church" and immortalized by Paul Revere's famous ride. Here are several of wood over the tables of the ten commandments, the apostles' creed and the Lord's prayer.

One pair of silver andirons at Windsor was the cause of the discontinuance of the drawing lessons given to George IV when a boy by a Mr Elliott. His royal father had been dissatisfied with certain drawings submitted to him, and promised the young prince a day's holiday in Windsor forest if he could make a good drawing of some silver andirons. The work proving unsatisfactory, the future king's lessons came to an end. Whether this was one of the pairs now at Windsor cannot be determined.

That no silver andirons, plentiful though they were in France, should have survived the wholesale meltings of royal treasure by Louis XIV and at the revolution is not surprising after the statement made earlier that probably not a single old French silver sconce can be found in France to-day. The collection of cardinal Mazarin as well as the royal collection of Louis XIV contained large numbers. Others are depicted in engravings by Abraham Bosse, the French artist (1602-1676), in his "Foolish virgins" and in his interiors of rooms. Designs were also made for andirons in the second half of the seventeenth century by François Poilly, already mentioned, and by his compatriot Jean le Pautre. For German examples of silver andirons, the pair of late seventeenth century date formed of figures of Indians, preserved with the German and Dutch silver sconces in the treasury of the Kremlin, may be mentioned. Another interesting and earlier pair, made at Cassel about the middle of the seventeenth century for the landgravine of Hesse-Cassel, mother of queen Amalia, wife of Christian V of Denmark, is in Rosenborg castle. A later and-iron, decorated in the rococo manner and bearing the Augsburg date-letter for 1745, is the property of earl Cowley. In the designs of Abraham Drentwett, the German artist, are some fire-dogs surmounted by figures of Hercules and Mars. With the German andirons at Rosenborg is a large pair of Danish workmanship, bearing the cipher of Christian V (1670-99).

A good representative specimen of a rare class of old English tankard of the seventeenth century, given to William IV by lord Ducie in 1834, is figured on Plate XII. This is a peg tankard, thus called from the row of small pegs fixed vertically inside at the back, where the handle is attached;

it was from this drinking vessel that the expression "taking (down) a peg" was derived. These tankards and the drinking customs associated with them are well described by Dr Pegge the antiquary in his *Anonymiana*: "They have in the inside a row of eight pins, one above another, from top to bottom; the tankards hold two quarts, so that there will be a gill of ale, i.e. half a pint of Winchester measure between each pin. The first person that drank was to empty the tankard to the first peg or pin; the second was to empty to the next pin, etc., by which means the pins were so many measures to the compotators, making them all drink alike the same quantity; and as the distance of the pins was such as to contain a large draught of liquor, the company would be very liable by this method to get drunk, especially when, if they drank short of the pin, or beyond it, they were obliged to drink again." The size of the vessel and the number of pegs refer to the carved wooden tankards, such as the "Glastonbury abbey tankard," which is carved with a representation of the Crucifixion and figures of the twelve apostles, and is said to have been saved from Wardour castle when it was surrendered by Blanche lady Arundell after its siege in the civil war of Charles I. Another wooden peg tankard carved with scriptural subjects belonged to Dr Pegge. Both these vessels have been described as mediæval in date, but in the opinion of the present writer are not earlier than the seventeenth century. The English silver peg tankards are smaller, holding about a quart and fitted with five pegs inside, and almost without exception were wrought by Yorkshire silversmiths, mainly at York, between about the years 1665 and 1690. They were no doubt copied from Danish pieces imported into England through the port of Hull. An interesting example, clearly revealing the place of origin of the type in silver as made in Yorkshire, is preserved in the national museum at Copenhagen. It is exactly the same shape as the Windsor tankard, and with the same kind of feet, but with an acorn thumb-piece; it was made by a Copenhagen silversmith, Borchart Rollusen (1626-52) for professor Ole Worm and his third wife, Magdalene Motzfeldt, whose arms are engraved on the cover. A Latin inscription shows that it was a present from Ole Worm to his son-in-law, John Schelderup, on his appointment as bishop of Bergen in 1649. Two other Danish peg drinking vessels of silver in the same museum are worthy of mention. The first is a large two-handled cup and cover, of nearly eight quarts capacity, dated 1577, and decorated with hunting scenes. A bibulous inscription, praising the power of wine to drive away sorrow and counselling all who drank from it to take an ample draught, is engraved on this historical piece, which was a christening present from a Danish nobleman and his wife to the then crown prince of Denmark, afterwards king Christian IV. A Copenhagen silversmith, one Aegidius Loidt, is believed to have been the maker. The second is a very interesting covered beaker, dated 1647 and decorated with animals in relief. Drinking vessels of silver and wood with pegs were very common in Scandinavia in the seventeenth and eighteenth centuries.

The great rarity of English silver peg tankards is indicated by the fact that the recorded number of genuine extant specimens is probably not more than eight, and all these with one exception were made at York. So rare were they thought to be that in the published accounts of the banquet at Windsor castle in celebration of the christening of king Edward VII, the Windsor peg tankard was stated to be "the only one now left in this country." The chief artificer of these peg tankards at York would seem to have been John Plummer, the maker of the Windsor piece in 1681-82, and of two others dated 1667-68 and 1684-85. The earliest was given to the corporation of Richmond in Yorkshire by William Wetwang, first mayor under the new charter of 1668; while the other is in Mr Pierpont Morgan's collection. These three are very similar in the engraved decoration on the bodies and have similar feet and thumb pieces. Another prominent York maker was Marmaduke Best, who made a peg tankard of the year 1671-72; and another craftsman,

known to have wrought one in 1679-80, was George Gibson. One of the few remaining pieces of plate wrought at Hull is a peg tankard of 1689-90 by Thomas Hebden, which was given by Matthew Appleyard to the corporation of Hedon in Yorkshire.

Peg tankards were never popular among London silversmiths, and it is doubtful whether more than one genuine specimen with a London hall-mark could be found to day.

An indispensable silver vessel for the table in Europe throughout the sixteenth and seventeenth centuries was the "pilgrim's" bottle or flask. In the middle ages, both in England and on the continent, it was roughly made of leather of a flat oval shape and was carried by pilgrims and beggars, as is shown by Flemish, German and French artists, Lucas van Leyden, Hans Holbein the younger and others. But with the advent of the great schools of Florentine and other silversmiths of the Italian renaissance, the forms of many vessels of the past were reproduced in the precious metals, gold and silver, often exquisitely enamelled in translucent enamels and enriched with precious stones. The same form was also made in Italy of majolica ware and Venetian glass. Its later progress can be followed through southern Germany, where elaborate designs were made in the sixteenth century by such well-known artists as Hans Brosamer, Georg Wechter and Bernhard Zan. The Victoria and Albert museum contains a highly important series of original designs for these silver bottles by an unknown German artist of the second half of the sixteenth century. This variety of wine-bottle was brought here by English ambassadors on their return from foreign courts, and appears to have been wrought by the numerous foreign craftsmen in London in the reigns of Henry VII and Henry VIII. This form continued through the age of the Tudors to the Stuarts and was made in goodly numbers for Charles I. A different variety of bottle, of English workmanship and with the same heavy chains, has been preserved from the time of Elizabeth and James I, but not a single specimen is to be seen in England itself. This is a tall vase-shaped vessel with characteristic late Elizabethan and Jacobean ornament, and the only known examples, eight in number, are to be found in Russia and Germany. Of these no fewer than five are in the Kremlin at Moscow, two being dated 1580-81, one 1606-07 and two 1619-20, and are of historic interest from the fact that they were sent to the Russian court by James I. Two others, of 1579-80, are in the possession of the German emperor, and, as has been stated before, are believed to have been given by queen Elizabeth to one of the electors of Brandenburg. The third bottle in Germany, also of late Elizabethan date, 1598-99, is at Emden. The two "flagons of gold with chains of the same," sent by Edward VI to Catherine de Medicis queen of Henri II of France as a christening present for her son, were perhaps of this shape. Like these were also doubtless the "flagon-bottles" sent by queen Elizabeth as a gift to Murad III, sultan of Turkey, in 1593-94.

A very rare and early specimen of the oval shape of bottle in pewter, in Bramshott church in Hampshire, is deserving of notice. This was made early in the seventeenth century and is decorated with the bust of a man in Jacobean dress, and engraved with the initials of the churchwardens and the date 1658.

The reference to bottles, there called flagons with chains, in royal warrants of Charles I is frequent, though no clue to the exact shape is obtainable. Several are enumerated in an interesting document dated October 15, 1644, wherein sir Henry Mildmay, keeper of the jewel house in the Tower of London, is ordered to deliver to the "committee at Goldsmiths hall" as much of the king's plate as will amount to three thousand pounds to remain there as security for that sum borrowed by parliament for one month. The committee were authorized to melt the plate, if the money remained unpaid at the end of that time. The vessels included six bottles or flagons, the "Leycester" cup, and the font made for the baptism of the prince of Wales, afterwards

Charles II. If the parliament had any intention of saving these relics from the fate that befell so much that was precious in the history of England, the intention was not fulfilled, for the document states that "these were not redeemed at y^e tyme limited, but were sold and melted." Sixteen such bottles were in the Tower of London in 1649, but these also were melted by order of the Commonwealth.

An early and possibly the only instance where the shape of the pilgrim's bottle has been utilized as a decoration and as feet is in the celebrated "Leigh" cup of 1499-1500 belonging to the Mercers company. The body is covered with these bottles, alternating with maiden's busts in allusion to the company's crest, applied in relief, and the three feet are formed of miniature bottles or flasks. Silver bottles of this shape would seem to have been familiar objects in Flanders early in the sixteenth century, for two large ones are depicted standing in a small circular silver cistern in the celebrated triptych by the Flemish artist, Quinten Metsys, painted between 1508 and 1511 and now in the museum at Antwerp. The pilgrim's bottle may also be seen on some of the panels of the splendid early sixteenth century Flemish tapestry of the "life of Abraham" in Hampton court palace. Of the exceedingly few examples in silver of French origin still in existence England can claim possession of a pair at All Souls college, Oxford. This valuable pair of bottles dates from about 1600 and is flat-oval in shape with a spiral fluting covering the bodies and with large chains attached to two swans' heads, which was possibly the crest of the original owners. The present rarity of old French bottles in silver may be conjectured from the supposed fact that the All Souls bottles and a plain bottle of the second half of the sixteenth century in the Louvre, which was given by Henri III to the ancient order of the Holy Ghost, are the only surviving specimens of what was a common vessel in France in the sixteenth and seventeenth centuries. Cardinal Mazarin bought a great number, and the embassy plate of the first earl of Carlisle comprised two French silver bottles of this kind. During the seventeenth century in Germany they were produced in large numbers, and several typical specimens might be mentioned. A pair engraved with figures and flowers, probably made by Georg Ernst of Augsburg before his death in 1651, is in the collection of the German emperor, where there are also several others of the end of the seventeenth century and of different decoration. Some are quite plain, such as the pair made in 1696 by Daniel Mannlich of Berlin, or fluted like a pair wrought at Augsburg in 1698. These are very similar in form and in the decorative features to the English bottles of contemporary date. A charming little German bottle now in lady Rothschild's collection was made about 1695, probably by Johann Christoph Träßler of Augsburg. The splendid collection of plate of the kings of Hanover, inherited by the duke of Cumberland, contains several silver bottles by a Hamburg silversmith, which belonged to king George I before his accession to the English throne. This great and historical collection was saved from the Prussian army at the occupation of Hanover in 1866, by the ingenuity and loyalty of several workmen who had skilfully concealed the vault in the royal palace, where the plate had just been hidden, by covering it with dirty lime.

Common as they were in England after the restoration of Charles II, there are probably only three silver bottles of his time in existence to-day, and one of these is the property of the emperor of Russia. This was one of the gifts from Charles II to the tsar Alexis in 1663 so frequently mentioned in the course of this introduction. The other two were made at the end of his reign, in 1683-84, and belong to the duke of Rutland. A bottle of Lambeth delft ware with the king's portrait is in the British museum. In the plate made by order of Charles II in 1672 for the duchess of Portsmouth, already referred to more than once, was a pair of these bottles, weighing 230 ounces. The large pair at Windsor castle dated 1690-91 and made by George Gar-

thorne is decorated with applied acanthus foliage or cut-card work, like that on the William and Mary ewer by the same craftsman. It was not, as might be supposed from the date, made for William and Mary, as the pair is inscribed with the name of the duke of York, second son of George III (Plate XVII). This pair is almost identical in every particular except size with a pair inherited by earl Spencer with the other magnificent plate of the first duke of Marlborough. Although undated, the form and other features as well as the presence of an earl's coronet over the Marlborough arms, are sufficient evidence that the pair was made between the creation of the earldom in 1689 and the dukedom in 1702. With the same plate of earl Spencer is another larger and more elaborate pair, wrought by John Goode in 1701-02 and doubtless part of the gift of queen Anne to the duke of Marlborough after the battle of Blenheim. Both are engraved with the duke's arms and the garter, borne upon an imperial eagle as a prince of the Holy Roman empire, and their combined weight is no less than 645 ounces. The cost of similar bottles in 1689 was at the rate of 11s. per ounce, a pair of the weight of 176 ounces 2 dwt. having been supplied in that year by the goldsmith-banker sir Robert Vyner as a gift to an ambassador whose name is not given in the royal warrant. Vessels of this kind continued to be made in England to a very limited extent until the time of George I, when they completely went out of fashion. These bottles were doubtless intended to be used in conjunction with the large contemporary silver cisterns and were often if not always placed inside these great vessels on the floor, as in the picture of Quentin Metsys just mentioned, and as was customary in the copper and imitation marble cisterns depicted in Dutch pictures of the seventeenth century. Whether plentiful or not between the years 1690 and 1715, the present scarcity of examples of that period is undeniable, only three other pairs having been recorded. These are a pair of 1692-93, plain except for a fluted surbase, which has passed with much other plate into the possession of the duke of Portland by the marriage of the second duke with lady Margaret Cavendish Harley, heir of Edward, second earl of Oxford and Mortimer—the lady celebrated by Prior as "my lovely little Peggy." The second pair was made by John Bodington in 1699-1700 and is the property of the duke of Newcastle; while the third is a very large and ornate pair weighing over 799 ounces, wrought by Anthony Nelme in 1715-16, which came into the duke of Devonshire's collection by the marriage of the fourth duke with Charlotte, baroness Clifford, only daughter and heir of Richard, earl of Burlington and Cork, the friend of Pope. How far English bottles were influenced by the designs of Daniel Marot, the French Huguenot refugee who accompanied William III to England, cannot be determined. Some English specimens closely resemble one of his designs for a plain oval bottle with a fluted surbase and neck and with a heavy chain attached to two masks on the shoulders. These vessels were revived again by George IV, and a pair of the year 1828-29, with German decorative features, is in the royal collection.

The plain square-shaped wine bottles of silver, used in conjunction with the large cisterns or wine coolers, and occasionally in Germany enclosed in a silver box as are those of Maximilian, elector of Bavaria, made in 1715 by Johann Georg Oxner of Munich, which are in the royal collection at Munich, were never adopted in England. They were, however, familiar enough to George I in Hanover, four made for him having come down with other Hanoverian plate to the duke of Cumberland.

A wine fountain at Windsor castle so closely follows in size and in almost every decorative feature the foregoing pair of bottles of the earl of Burlington and Cork, now in the collection of the duke of Devonshire, that it was in all probability wrought by the same silversmith, Anthony Nelme (Plate XXXII). Much has been written on this fountain, and it has been described in at least one book and a pamphlet as the "armada urn," the tradition having come down that it

was captured in the ship of a Spanish admiral at the defeat of the armada. But the shape and the style of the workmanship and decoration proclaim its date as not earlier than queen Anne. Wine fountains sprang into fashion in England at the end of the seventeenth century, in consequence of the decline in popularity of the wine bottles or flasks referred to in a previous paragraph. Their life was, however, of short duration, extending as it does for only about thirty-two years, from 1700 to 1732. The flat oval fountain at Windsor is different in form and largely in decoration from all the other specimens, which are circular and vase-shaped and decorated chiefly with strap-work, flutings and foliage. Their shape, if not copied directly from some such fountain of French faience as the piece in the Cluny museum in Paris, was probably derived from the vase-shaped ornament like that on the English silver fire-dogs or English architectural ornaments described on an earlier page. A pair of 1700-01 in the possession of the duke of Buccleuch, and a single one of the same date, part of the duke of Marlborough's plate inherited by earl Spencer, are the three earliest specimens. Next in point of date is one of 1702-03 in the duke of Newcastle's collection, followed after a lapse of eighteen years by the fine fountain by Paul Lamerie, the celebrated silversmith of French origin, which was bought by the empress Elizabeth of Russia and is now in the Winter palace at St Petersburg. A fountain of the same date, by Thomas Farrer, the goldsmith who restored some of the old sconces at St James's palace in 1735, is in the earl of Rosebery's collection. An undated specimen, belonging to the earl of Carnarvon, was inherited with other plate and the Bretby estates by the earl of Carnarvon from the earl of Chesterfield. One other of 1728-29 is the property of the duke of Rutland, while the latest fountain is one of 1732-33, owned by lord Scarsdale, and shown with another specimen, unfortunately undated, in Robert Adam's original drawing for the dining room at Kedleston.

Wine fountains were made of silver in Germany and Holland, and in France of the faience of Rouen, early in the eighteenth century. The German examples of more than ordinary interest comprise one by Johann Biller of Augsburg in 1725, now in the Winter palace, and one of the earliest made, namely by Albrecht Biller of Augsburg, wrought by him for Frederick I and now in the royal collection at Berlin. In the collection of the duke of Cumberland are four, made by Hanoverian court goldsmiths, which belonged to George I before his accession to the throne of England. An example of Dutch work made about 1730 by a silversmith of the Hague is with the German fountain in the Winter palace, where there is also a fine and interesting Danish wine fountain of about the same date by a silversmith of Copenhagen.

Disappointment will be felt at the small quantity of plate at Windsor executed by the great band of French silversmiths settled in London in the first half and especially in the first quarter of the eighteenth century, having followed their refugee compatriots who fled here after the revocation of the edict of Nantes in 1685. The present number of pieces is only twenty. Although William III afforded every protection to the exiles, and indeed, as has been mentioned before, one of the most prominent, Daniel Marot, accompanied him to England from Holland, yet not a single piece of that king's plate at Windsor was wrought by a refugee. It is true that William III's pieces are few in number, and equally true that many have disappeared. These missing pieces no doubt included works by these French silversmith refugees, and some have been traced by the present writer to the collection of the duke of Cumberland. These include a gold tazza of 1691-92 by Pierre Harache, which is engraved with the king's cipher; several plain dinner plates of 1718-19, by Nicholas Clausen; and a helmet-shaped ewer made in 1711-12 by David Willaume.

It must not be assumed, as has not infrequently been done, that all the craftsmen bearing French names who lived in London in the first half of the eighteenth century fled here from religious

persecution. Large numbers of clock and watchmakers, engravers and jewellers, attracted by the success of the refugee silversmiths in England—the two Haraches, Pierre Platel, Lewis Mettayer, Paul Crespin, Simon Pantin, Nicholas Clausen, David Willaume, and others who contributed materially to the great change in the public taste for plate—crossed the channel from France and established themselves in London, either as master-goldsmiths or as employees. Among the artists who were not refugees was the well-known engraver, Claude du Bosc, who came in 1712 with Charles Dupuis to assist Nicholas Dorigny in engraving the famous cartoons of Raphael, now deposited by his majesty the king in the Victoria and Albert museum. He exercised great influence on contemporary art in England and executed numberless drawings for book illustrations. Whether he was accompanied by any considerable number of his fellow countrymen when he determined to return to Paris in 1745, because of a fear of unpleasantness resulting from the general French unpopularity after the English defeat at Fontenoy, it is impossible to determine from the meagre evidence. Among other French artists in England one was Claude David, sculptor and engraver, who engraved a plate from a model of a fountain intended to have been erected in Cheapside with statues of queen Anne and the duke of Marlborough. In another branch of the minor arts a French refugee, one Andrew Planché, is believed to have made figures of Derby porcelain.

Of the twenty pieces of plate at Windsor wrought by French silversmiths settled in England twelve are by Nicholas Sprimont, of Compton street in Soho, who entered his name at Goldsmiths hall in 1742, namely, two large salts in the form of crabs on rocky bases set with shells, and two others, formed of lobsters and large shells, on similar bases, the four being dated 1742-43 (Plate L). By him also are the four fine sauce boats with figures of Venus and Adonis seated on the ends, and supported on two large dolphins, rocks and shells, of 1743-44 and 1744-45 (Plate LI); and four shaped-oval dessert dishes, with shells and rocks applied on the sides, dated 1743-44.

Nicholas Sprimont was not only a working silversmith but also a potter, and was proprietor of the celebrated Chelsea porcelain factory, established in Lawrence street from 1749, when he succeeded the previous proprietor or manager, also a Frenchman, one Charles Gouyn. He describes himself as "a silversmith by profession, undertaker of the Chelsea manufacture of porcelain, in which one hundred persons are employed, and a nursery of thirty lads from the parishes and charity schools, who are bred to designing and painting." The factory received every encouragement from George II and the duke of Cumberland. One of its most important productions was a table service, costing £1200, which was given by George III and queen Charlotte to the queen's brother, Charles, duke of Mecklenburg. A few pieces, consisting of a soup tureen, several plates and oval dishes, are all that remain at Windsor castle of a similar Chelsea service made for George II and queen Caroline for their own use. Oriental patterns were much favoured in the early productions of this factory, such as the charming pair of Chinese figures in a trellis bower, formerly in lord Henry Thynne's collection, which matched the contemporary English furniture, decorated in the Chinese taste. A good deal of English plate was also wrought during the fifteen years between 1745 and 1760, and heavily embossed with Chinese subjects; and among the London silversmiths who produced work in this style was Nicholas Sprimont. In his workshop was wrought in the year 1745-46 the exceedingly rare tea-kettle and stand, decorated with Chinese figures, the cover being surmounted by a figure of a laughing Chinaman, which is in the collection of plate of the emperor of Russia in the Anitchkoff palace at St Petersburg. With this kettle is a coffee pot, teapot and sugar basin, also decorated with Chinese designs, but these were made by Fuller White between 1756 and 1758. From 1760 till the year of Sprimont

mont's retirement through ill-health from the factory, in 1769, the predominating influence in the designs of his porcelain were those of Vincennes and Sèvres, and although there is no documentary evidence in support of the statement, it is supposed that some of his own fellow-countrymen were employed at Chelsea.

The only pieces of Sprimont's porcelain showing any traces of inspiration from his designs in plate are the pair of craw-fish salts, a pair of shell-shaped trays, and a grotesque teapot in the form of a Chinaman, all bearing the early triangle mark of Chelsea ware, which are in the British museum. With these may be included sweetmeat dishes and salts, formed of single or triple scallop shells on rockwork, covered with numerous small shells, coral and seaweed. Most of this latter type of vessel, though it probably originated with Sprimont, were made at the porcelain factories of Bow and Plymouth, as may be observed in lady Charlotte Schreiber's collection, as well as in the general collection in the Victoria and Albert museum. The same form of sweetmeat stand, decorated in blue, was also copied in Worcester porcelain in the third quarter of the eighteenth century, and a rare example is in Mr C. Dyson Perrins's collection.

Nicholas Sprimont was one of the few silversmiths in London in the second quarter of the eighteenth century who were influenced by the designs for plate executed by their compatriots in France. If all the examples of the silversmiths' work wrought by him had survived to this day, the derivation of his designs would doubtless be more apparent than it is at present. He had undoubtedly seen the published designs for plate of Juste-Aurèle Meissonnier, designer and architect, painter and sculptor (1675-1750), many of which were engraved by Gabriel Huquier, who, disturbed by the ascription to him of a satire against the order, fled to London from the wrath of the Jesuits. Meissonnier's designs consist of various sorts of shells for salts and other shells for sweetmeats, and cisterns and tureens done in *rocaille*. In addition to these are designs for two great shell-shaped soup tureens with covers, embellished with partridges, lobsters and shell-fish, and executed in silver in 1735 for Evelyn Pierrepont, second duke of Kingston, who entered into a bigamous marriage with the notorious Elizabeth Chudleigh, countess of Bristol. Sprimont died in 1770, leaving a considerable fortune, and his collection of pictures was sold at Christie's in the following year.

One of the most prominent of the French silversmiths in London who worked in the *rocaille* style was Paul Crespin, whose workshop was in the same street in Soho as that of his compatriot Sprimont. His productions are marked by excellence of finish. One of his best examples in this style is a shell-shaped inkstand, embellished with shells in relief, and with a handle fashioned like a piece of coral, dated 1739-40, which is the property of the duke of Devonshire. By him also is a fine cup and cover of 1726-27, part of the English service of the empress Elizabeth of Russia, in the Winter palace.

The other pieces by Anglo-French silversmiths are the large table ornament of 1741-42 by Augustin Courtauld (Plate XXXVI); the octagonal sugar caster of 1713-14 by Samuel Margas; and the two rare salts of 1721-22 by Nicholas Clausen, all illustrated on Plate LXXXIII. The list is completed by four circular salvers of 1755-56 by Simon le Sage.

The large two-handled cup and cover of about 1740, with rococo decoration, shown on Plate XXXVIII is a good example of a type of English cup in vogue for a brief period of about fifteen years, between 1730 and 1745. It differs in ornamentation and shape from its immediate predecessor, the more common two-handled covered cup, embellished with the strap-work so extensively used on plate by the French silversmiths in London. Two cups of a similar kind, dated 1739-40 and 1742-43, with somewhat differently composed rococo decoration, one being more extravagantly ornamented than the other, were exhibited by the late earl Cowper

in 1902. A rococo decorated cup of this kind with handles formed of two bacchanalian figures, wrought by Thomas Heming in 1745-46, was sold in the duke of Cambridge's sale and is now the property of lord Armstrong. Another example, dated 1733-34, was given to the corporation of Bath by Frederick prince of Wales on his visit to that city in 1738.

The next cup and cover at Windsor castle is in shape also typical of its period, as English cups of the same shape and size, frequently decorated in the Adam style, were made in abundance in the last quarter of the eighteenth century. According to the inscription this cup was made of Spanish dollars taken at the surrender of "the Havanna," August 12, 1762, and was presented to the prince of Wales at his coming of age, August 12, 1783, by sir John Swinnerton Dyer, baronet, one of his grooms of the bedchamber. The hall-mark on the cup is, however, of the year 1790-91, and another discrepancy occurs in the inscription, which intimates that the dollars were captured from a Spanish ship named "the Havanna," whereas the true version of the episode is probably to be found in the fact of the surrender of the town of Havanna, with nine ships, to the expedition commanded by George earl of Albemarle and sir George Pocock, August 12, 1762, when the specie and valuables found there were valued at about three million pounds sterling and the prize money divided was over £736,000. No Spanish war-ship named "Havanna" has been traced in the official records of this event, and doubtless the erroneous inscription is due to the engraver (Plate XLVI). Plate was made occasionally from coins and bullion captured in naval battles in the eighteenth century, and an interesting instance of the minting of English coins from bullion taken from the Spanish galleons captured in Vigo bay, October 12, 1702, occurs in the reign of queen Anne, when certain gold and silver coins were stamped with the name of the engagement, *VIGO*.

Different in shape and decoration from the two previous cups is the large piece known as the "Goodwood cup" for the year 1829, when it was won by the king's famous mare "Fleur-de-lis," the winner of the same cup for the following year and of the "Grand Falconer's cup" at Lincoln in 1829. This mare was purchased by George IV when she was already well known. In the races for 1829 she was run in Mr Delmé Radcliffe's name. The value of these Goodwood cups in 1829 and 1830 was 300 sovereigns and £180 in specie, and that of the cup given by the duke of St Albans, hereditary grand falconer of England, was 200 guineas. The first of these cups was made by Paul Storr, and shows the prevailing taste for the antique in the classical chariot and horse races displayed on the bowl (Plate LXVIII). Both the other cups are described fully on page 134.

The large centre-pieces of the eighteenth century plate are well represented here. First in date and in point of rarity is the great piece of 1741-42 by the Anglo-French silversmith, Augustin Courtauld, the maker of a fine silver inkstand of 1730-31 and a small silver table of 1742-43, both in the collection of the emperor of Russia. This is largely decorated in the *rocaille* style fashionable in contemporary France (Plate XXXVI). The origin of such pieces of plate is traceable to France, where ornaments for similar purposes with additional casters and other necessary utensils were made by the celebrated Claude Ballin the younger early in the eighteenth century. Examples of this French silversmith's work in the winter palace at St Petersburg comprise two large table ornaments made between 1723 and 1728, one having a dish in the centre and candle-branches, covered shells for condiments at the corners, and casters of glass and silver. The other is fluted, and has a large canopy surmounted by a figure of the young Bacchus; it rests on finely wrought caryatid supports, and is fitted with candle-branches and various bottles of glass and silver. The best of the English pieces never reached such a high state of excellence of craftsmanship as is displayed in these works of Ballin. A German silversmith, Johann Ludwig

Billier of Augsburg, and a St Petersburg artificer, one Ivan Liebmann, in the year 1739-40 sought to emulate the French artist's work in making centre-pieces, though without the same skill. Two examples of another variety of table ornament or epergne, which became almost indispensable for the centre of the dining-table in England, France and Germany in the eighteenth century, are illustrated on Plates XXXIX and XLV. The first of these was made by George Wickes and is dated 1745-46, with later additions for George IV, and the second 1762-63, by Thomas Heming. It will be noticed that these are fitted with canopies, which were discarded in English epergnes of the last quarter of the eighteenth century. An English epergne of 1760-61 with a Chinese pagoda-like canopy was sold at Christie's for £263 4s in 1903.

Equally indispensable on the dining table in the second half of the eighteenth century, until its gradual disappearance in the later years of queen Victoria's reign, was the silver soup tureen, which is represented at Windsor castle by several English examples, in addition to the large pair of French tureens of Louis XVI described later. The collection of the emperor of Russia must be seen to appreciate the splendour of the tureens made by Auguste, the celebrated silversmith of the court of Louis XVI, and by other prominent artificers. Several soup tureens by Auguste, embellished with the cipher of George III, were taken to Hanover and are now the property of the duke of Cumberland. It need scarcely be repeated that the English silversmith's work on these as on other contemporary plate never reached the same high level of artistic craftsmanship as the French, though here and there the inspiring influence of the architect Robert Adam served to give a more artistic touch to English plate. When first made in England, early in the eighteenth century, at about the time of the Hanoverian succession, soup tureens were oval in shape and the decoration ran on conventional lines. For example, the applied strap-work which was a conspicuous feature in queen Anne and early Georgian plate was the sole adornment on an early interesting tureen made by Simon Pantin in the reign of George I, now part of the empress Elizabeth's service of English plate in the Winter palace. This is one of the earliest specimens known. Two most elaborate tureens with heavy rococo decoration, suggestive of the influence of the designs of Juste Aurèle Meissonnier in the eagle and game on the cover, were made in 1747-48 by Paul Lamerie for the celebrated admiral, lord Anson. One of these is now the property of the earl of Rosebery, while its companion has passed into the collection of Mr J. Pierpont Morgan, together with lord Anson's splendid rosewater-dish and ewer of 1726-27 by the same Anglo-French silversmith. Most of the Oxford and Cambridge colleges are possessed of soup tureens, unfortunately in some instances transformed from plate of an older generation. On historical grounds, the most interesting of these is one at Pembroke college, Cambridge, made in 1778-79 by John Wakelin and William Taylor, and presented by its great *alumnus* William Pitt in 1784, then chancellor of the exchequer and first lord of the treasury. This piece is one of the earliest tureens with a stand, which were not added in England till the last quarter of the eighteenth century, though made in France a few years earlier. Thirteen pairs of soup tureens at Windsor castle are described in this catalogue, beginning with one large and two smaller pairs of 1761-62, and closely followed by a pair of 1773-74 with the cipher of queen Charlotte, which are described on pages 221-222. A large pair, with a smaller pair of the same pattern, made in 1803-04 by Digby Scott and Benjamin Smith, the makers of most of the soup and dinner plates at Windsor, belongs to the Jamaica service. Another large pair of oval shape, wrought by Paul Storr in 1812-13, is fitted with a stand set with an oyster and branches and resting on four oyster feet, which bears some resemblance in certain features to the English tureen by the same maker in the royal palace at Dessau. But the rarest in shape are

the four large pieces of 1826-27 in the form of large shells, the covers being surmounted by lobsters and serpents, lizards and frogs, and the bodies supported on three seahorses, which rest on triangular bases worked in imitation of sea waves, supported by feet of tortoises, shells and seaweed (Plate LXXXI). The silversmith derived his idea doubtless from some such French tureen as the pair made from designs of Meissonnier for Evelyn Pierrepont, second duke of Kingston, or the French shell-shaped tureens in the collection of the kings of Portugal. Four other finely wrought soup tureens in two sizes, decorated with Egyptian subjects and fitted with large stands directly copied from French stands, such as those on the pair of French tureens figured on Plate XLVIII, were made in 1803-04 and 1805-06 by Paul Storr (Plate LXXXIV). Two pairs of tureens identical with them, by the same maker, dated 1807-08, are in the collection of the duke of Cumberland.

Silver casters as separate pieces of plate were first made in the reign of Charles II. The earliest example at Windsor castle is, however, of the time of William and Mary, and is of the plain cylindrical shape (Plate XXXIV, No. 4). Three others of the same shape, made in 1708-09 by John East and engraved with the cipher of queen Anne and her consort, prince George of Denmark, are shown on Plate XXXIV, No. 2. The plain vase-shaped variety, which came into fashion in the last decade of the seventeenth century, is represented by a large specimen of about 1700 by Francis Garthorne (Plate XXXIV, No. 1) and the same shape with the familiar strap-ornaments of the early eighteenth century by a pair of 1736-37 by Henry Herbert (Plate XXXIV, No. 3). The rarer octagonal-shaped caster of the first quarter of the eighteenth century is represented in the collection by a single specimen, made in 1713-14 by Samuel Margas (Plate LXXXIII). It is interesting to note that this essentially English type of caster with octagonal-shaped body was copied by a Hanoverian goldsmith for George II, and was engraved with his crest and cipher; this is now in the collection of the duke of Cumberland with several English silver casters of the vase-shaped variety, dating from the time of George I. The severe plainness of most of the English casters of this period is in striking contrast to the ornate examples of contemporary France.

At Windsor there are two early nineteenth century casters in the shape of owls, standing on circular plinths, embossed with lizards and shells, a frog and a lobster, which are reminiscent of those employed on some of the plate of German silversmiths of the sixteenth and seventeenth centuries (Plate L). This revival of earlier decorative features is also noticeable in the two pairs of shell-shaped pickle stands of contemporary date, illustrated on the same plate, where an otter is applied on the top of one piece. Here, however, the shells and seaweed were derived from the plate of the rococo period in the English goldsmith's art, such as may be seen in the works of Nicholas Sprimont. The shell form of the pickle stands appears to have been derived from the contemporary "Queen's ware" made by Wedgwood.

Three examples of English porringers or bowls with covers of the eighteenth century are illustrated on Plate XLIV, beginning with one of about 1720, which is decorated with the familiar strap-work. The other two are plain, one being of about 1735, and the other being dated 1765-66. A fourth porringer of the eighteenth century is of a much rarer type. The decoration of trees, animals and birds in relief on ten panels has been derived in part from Oriental sources (Plate XXIII). The duke of Cumberland is the owner of a small English gold cup and saucer of octagonal shape, with the cipher of George II, which bears some resemblance in the decoration to this rare and interesting example of old English silver. Unfortunately both pieces are without marks.

Two of the kettles have been chosen for illustration, beginning with a melon-shaped piece of

1732-33 with an undated stand but made by the same maker (Plate XXXVII). Another plain kettle of a different shape is illustrated on the same plate. One of the earliest references to kettles occurs in a royal warrant for 1687, for a kettle weighing 47 ounces at a cost of 7s 8d per ounce. They did not, however, come into general use for some years after, and one of the earliest extant, made by Simon Pantin in 1715-16, is the property of the duke of Buccleuch. Occasionally they were made with high pedestals for standing on the floor, like that depicted in Hogarth's picture "The music piece," a fashion of Dutch origin.

Three bread baskets have been selected for illustration from among several examples at Windsor castle. First in point of date is a large shell-shaped basket on dolphin feet, wrought in 1751-52 by Philipps Garden, which was copied in 1819-20 by Rundell, Bridge and Rundell for the royal collection (Plate XLIII). Genuine baskets of this form, which remained in fashion for a very few years, from about 1745 to 1755, are far from common; imitations are to be met with frequently. An undated example from the collection of the kings of Hanover is in the possession of the duke of Cumberland. Another specimen is the property of the marquess of Salisbury, and a dated basket of 1747-48 has been exhibited by Miss Alice Radcliffe, while a fifth, of Irish workmanship, is at Trinity college, Dublin. No definite opinion can be offered as to whether this form was derived from the shell-shaped vessels for the table designed by Meissonier, the French artist, or from some such porcelain basket of the same shape as one of Triana ware, dated 1729, in the British museum.

Bread baskets were first made of an oval form by English silversmiths about the year 1730, and were produced in large numbers throughout the eighteenth century. There was hardly a house in England, if it boasted of any plate at all, without a silver bread basket, and so necessary were they deemed on a well appointed table that recourse was had to the expedient of exchanging or melting older plate. To quote only one instance, a bowl given in 1690, by sir John Trevelyan, to Wadham college, Oxford, was exchanged in 1783 for a basket. One of the finest is an example of 1731-32, formerly at Strawberry hill and now at Sudeley castle in Gloucestershire; it was made by Paul Lamerie, who also made a magnificent basket of 1749-50 in the collection of the late lord Amherst of Hackney. The later baskets made after the accession of George III were of a less massive and ornate description and were generally of a smaller size, some being circular and others oval. A specimen of the oval shape, one of a pair made in 1761-62 by Thomas Heming, pierced with the familiar decoration which was an almost indispensable feature on these baskets, is illustrated on Plate XLIX. One of a later pair of a different variety and decorated with vines, made in 1805-06, is shown on the same plate. Another scarcer variety of basket, fashioned of wicker-work, is represented by a pair of the year 1783-84 at Buckingham palace, which is exactly similar to a basket of 1791-92 at King's college, Cambridge, the gift of Thomas Orde, afterwards lord Bolton.

Salt-cellar are represented by several different patterns, beginning with the rare and interesting pair of about 1721-22 by Nicholas Clausen, the artificer of Peter the Great's silver throne in the Winter palace (Plate LXXXIII). Old English salts of this kind divided into two compartments with flat covers are exceedingly rare. A second and equally rare variety of salt, of which one specimen only is found at Windsor, is oval in shape, with flat covers and gadrooned border, and was made by Francis Garthorne about 1700. The same shape and kind of salt-cellar was also made in France about the same time, if the fact that Alexandre François Desportes, painter to Louis XIV, depicted it in one of his "still life" pictures may be accepted as sufficient evidence. It is, however, possible that the artist may have copied this piece in England, when he accompanied the duke of Aumont on his embassy in 1713. There is more tangible evidence of the use of this shape of

salt-cellar in Germany from the pair, almost identical with the Windsor piece, in the collection of the king of Bavaria at Munich, which is dated 1705 and was made at Augsburg. A salt of this pattern is as rare in Germany to-day as it is in England.

Equally rare are the four large shell-shaped salts with seated figures of Venus and Adonis supported on dolphins, rocks and shells, which were wrought between 1743 and 1745 by Nicholas Sprimont, the Anglo-French silversmith and director of the Chelsea porcelain factory (Plate LI). This same silversmith was also the maker of four exceedingly scarce salts in the form of crabs and lobsters, made between 1742 and 1745, at Windsor castle (Plate L).

The other English salts are of the large circular shape fashionable in the later part of the reign of George III, and decorated with typical ornament of the period. Illustrations are given of each of the different patterns on Plate LXXXV. The rarest of these later salts is the variety in the form of a shell, supported by three tritons on oblong stands, of which there are thirty-six, made by Paul Storr in 1813-14 (Plate LXXXV). A set of four salts in the shape of shells supported by recumbent female figures and dated 1828-29 was exhibited by Lord Bateman at South Kensington in 1862.

None of the early Georgian silver sauce-boats are to be found in the royal collection, the earliest being the set of sixteen of 1761-62. Next in date is a helmet-shaped pair of 1764-65. A space of nearly forty years separates this from the next set, which is dated 1803-04. This set is closely followed by a set of twelve of the year 1804-05 and a set of four others of a different pattern, dated 1809-10. A specimen of each of these sauce-boats is illustrated on Plate LXXXII.

The large sauce tureens, such as were made in the early part of the nineteenth century, frequently followed in shape and decoration the contemporary soup tureens. One of these sauce tureens, made in 1815-16 by Paul Storr, is shown on Plate LI.

The pair of large jars of 1828-29 and the following year, illustrated on Plate LXXIX, is a copy of the silver jars, often in sets of three, dating from the reigns of Charles II and William and Mary, such as may be seen in many of the great houses of England—Belvoir, Welbeck, Knole and other places. The form, but not the ornamentation, of these large silver ornaments had been directly copied from the Chinese porcelain jars imported in large numbers by the Dutch, then the greatest European traders between the east and Europe. At Hampton court palace is a small painting of one of these early silver jars by Pieter Roestraeten, the Dutch artist settled in England.

The great punch bowl made for George IV in 1829-30, illustrated on Plate LXXXIX, resembles in size one of the large wine cisterns or coolers, rather than the small circular silver bowls for punch, which were common in England in the first half of the eighteenth century. According to Captain Gronow the king was very fond of punch, which was made from a recipe by his *maître d'hôtel*, Mr Maddison, and which he drank after dinner.

A type of sugar-vase of which considerable numbers were made in the first few years of the nineteenth century, is represented in the royal collection by a set of eight, made in 1809-10 by Benjamin Smith and James Smith (Plate LXXXIII, No. 4). A similar set of the same date by the same silversmiths was acquired by the great duke of Wellington, and is now at Apsley house. Another set, four in number, is in the possession of Earl Howe. The same shape with the same decoration was made in a larger size as a cup, and one of these was presented in 1813 by the "Earl of Chester's legion" to their colonel, Sir John Fleming Leicester, baronet, afterwards first baron de Tabley. An etching of this cup was made by George Cuitt the younger, then established as an artist at Chester.

An examination of the illustrations of much of the Windsor plate made early in the nineteenth

century indicates the great influence of the classical revival in Europe in the second half of the eighteenth century. This classical revival spread over the continent and manifested itself in various forms. In France it exerted a profound influence in art and letters, as may be seen in the paintings such as that of madame Récamier, by David, and in others by his pupil Girodet; in the architecture of Percier and Fontaine; and in the literature of the time; while in England the fashion for everything in the style of the antique is visible in many public buildings and ornament. Piranesi (the friend of Robert Adam, the architect, and other Englishmen) was through his powerful etchings of Roman ruins one of the chief promulgators of the classic spirit, and his influence on English architecture and decoration was considerable. The new church of St Pancras, a copy of the Erechtheion at Athens, erected in 1819 from the drawings of H.W. Inwood the architect, is a notable example of a "Greek" building in London; and the silver communion vessels, made by Paul Storr in 1822 and presented to this church by the duke of York, are excellent illustrations of the influence of classical decoration on English church plate. The Elgin marbles, brought to England in 1801-03, did as much as anything to direct the public taste into classical channels. English collectors and their agents acquired Greek and Roman statuary and engraved gems, vases and other antique objects, and it was then that many of the celebrated collections of classical art in this country were formed. The all-prevailing classicism spread to other minor arts in England and is particularly noticeable in porcelain, where it is visible in many products of the Derby works, not the least interesting being the classical-shaped "Hutchinson" vase made in the Duesbury and Kean period, 1796-1803. This piece was given in 1802 by the proprietors of the Derby factory to sir John Hely Hutchinson, afterwards baron Hutchinson and earl of Donoughmore, once the trusted friend of the prince of Wales. A gifted English artist who was deeply influenced by this classical revival was John Flaxman, R.A. (1755-1826), the sculptor of many notable monuments. This young artist was encouraged in his studies by sir William Hamilton, the owner for a brief period of the celebrated Portland vase, who lent him the two volumes of his new publications of antique vases. George Romney, then coming into notice as a portrait painter, was also a willing helper in the young sculptor's studies. Then came the Wedgwood ware—a new fashion which satisfied both the craze for china and the demand for classic ornaments—and Flaxman was engaged by Wedgwood at the age of twenty to copy a head of Medusa after an antique gem. The copy proving satisfactory, he was employed to design a vase with a frieze of satyrs and tritons and other subjects from the antique. The large Wedgwood vases, with the apotheosis of Virgil and the apotheosis of Homer, first made from Flaxman's designs in 1787, are well known examples of his skill as a designer. It was some time after his seven years' sojourn in Italy, where he was more and more attracted by classic art, that Flaxman, then a middle-aged man, was engaged to design silver plate for Rundell, Bridge and Rundell, royal goldsmiths to George III. How far-reaching was his influence in effecting a change in the design of English silver is apparent from a superficial glance at any collection of family plate in the great houses of England, so much so that many "old-fashioned" things of the greatest interest in the historical sequence of English plate were cast aside and melted, to make way for the new passion for classical designs. It is, therefore, not surprising to find that Windsor castle is rich in great pieces of ornamental plate displaying his influence even if not actually designed by him. The best known and the most beautifully worked of the decorative objects in silver at Windsor which are definitely recorded as made from Flaxman's designs is the large "Shield of Achilles," with subjects from the eighteenth book of the "Iliad," described on page 106 and illustrated on Plate LIV. This design was commissioned in 1818, and the shield finished in the workshop of the above goldsmiths in the year of the coronation of George

IV, 1821, and only four years or so before the artist's death. It is said to have extended his fame more than anything he had previously accomplished, and the fashionable shop of Rundell, Bridge and Rundell, on Ludgate hill, was visited by crowned heads and nobles to see the celebrated shield. That Flaxman himself was proud of the shield is confirmed by the reminiscences of one of his admirers, A. W. von Schlegel, the leader of the new school of liberal criticism in Germany, who writes after his visit to England in 1823 that "Flaxman was bent on my seeing his shield of Achilles and with that view accompanied me into the city, to the king's jeweller and silversmith, where there was on view a copy of the work executed in silver-gilt after his model." A shield of exactly the same design and of equal size but two years later in date is in the possession of the duke of Cumberland. Another, of the same date as the Windsor specimen, was sold in the duke of Cambridge's sale at Christie's in 1904 for the relatively small sum of £201 5s 0d, and was bought by the dowager grand duchess of Mecklenburg-Strelitz. Shields of this kind with other subjects were frequently made in the first half of the nineteenth century. Frederick William IV of Prussia gave one as a christening present at the baptism of king Edward VII, which was designed with scriptural and allegorical subjects by Peter von Cornelius. Another silver shield, representing the apotheosis of Shakespeare, Milton and Newton, was designed by Antoine Vechte, a well-known imitator of Renaissance shields.

Flaxman was not the only English designer of plate who had come under the powerful influence of the classical revival. An architect, Charles Heathcote Tatham, published in 1806 a series of designs for ornamental plate, mostly candelabra, for such distinguished patrons as the duke of Sussex, earls Camden and Spencer, and the earl of Yarborough. The introductory notes to his designs contains an interesting comment on what is inferred to be a decline in the public taste for plate and deserves to be printed here: "It has been lamented by persons high in rank and eminent for taste that modern plate had much fallen off both in design and execution from that formerly produced in this country. Indeed, the truth of this remark is obvious, for instead of massiveness, the principal characteristic of good plate, light and insignificant forms have prevailed, to the utter exclusion of all good ornament whatever."

Flaxman's intimate friend and chosen companion, Thomas Stothard, R.A., was another artist who designed some plate for Rundell, Bridge and Rundell. One example of his art in designing plate at Windsor castle is a large circular dish with the "Triumph of Bacchus and Ariadne," made by Paul Storr in 1814-15 (Plate LXIII). A dish exactly similar, of the following year, is in the possession of the duke of Cumberland, together with a large dish of 1819-20, with the same design in the border, and with Victory and the four horses of Mars in the middle, which was also designed by Stothard. His greatest work is, however, the design for the large silver-gilt shield presented to the duke of Wellington by the merchants and bankers of London in 1822, now at Apsley house. The central object is a figure of Wellington being crowned by Victory and surrounded by his principal officers, lord Beresford, lord Lynedoch, lord Hill, sir Henry Clinton, lord Hopetoun, sir J. Leith, sir L. Cole, sir Thomas Picton and lord Combermere. This is surrounded by ten panels representing the principal features in the Peninsular campaign. An inscription on the shield states that it was executed by Green, Ward and Green of Ludgate street, which here signifies that it was sold by them, the maker's mark being that of Benjamin Smith. Engravings of it were printed in 1820 by McQueen & Co., the printers of the "Shield of Achilles," on completion of Stothard's original designs and before the shield itself had left the hands of the silversmith.

Flaxman was the author of at least eight pieces here. These are a vase representing the gold and silver ages, dated 1826-27 (Plate LV); four large ice-pails of 1827-28 (Plate LVI); two very
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large candelabra with the three Graces gathering the apples of the Hesperides, and Mercury presenting Bacchus to the nymphs, made in 1809 and 1810 (Plates LIX and LX); and a cup of 1812-13, which is an attempt to reconstruct the famous cup in the first Idyll of Theocritus (Plate LXI). This is not the only specimen of this cup. One of the previous year, with a plain square pedestal engraved with the prince of Wales's badge and the arms of Winchester college, which appears to have belonged to William Stanley Goddard, headmaster of the college from 1793 to 1810, has been acquired by Mr Frederick G. Morgan.

As with the cup just mentioned, and the "Shield of Achilles," so, too, with the above ice-pails, earlier specimens of the same design were made. A pair of these pails dated 1821-22 was made for Ernest Augustus, king of Hanover, and is now in the possession of his grandson the duke of Cumberland.

If Flaxman himself had no part in designing much of the other plate, his influence is strongly marked in the pose and moulding of the figures of several other objects: in the bacchantes, fauns and boys on the four dessert stands of 1812-13 (Plate LXII), in the figures on the dessert stands (Plate LXXII); and in the figures of the three Graces on the pair of fruit stands (Plate LXXV).

The design and the subject of the eight large ice-pails of 1808-09 decorated with the Triumph of Ariadne were not Flaxman's, but were derived from the Borghese vase (Plate LVII). The same vase was also copied by French artists of Louis XVI, and a pair of this period, worked in white marble and chased gilt metal, is in the great collection of French *objets d'art* of Mr Alfred de Rothschild.

The duke of Wellington owns a classical-shaped cup with mythological subjects, made in 1817-18 by Paul Storr from Flaxman's design, which was bequeathed by Charles, earl Manvers to Elizabeth Sattren, his sister-in-law.

Certain pieces of plate known to have been designed by Flaxman cannot be traced. Among these is a melon-shaped tea set, bearing the following inscription: "Designed by John Flaxman for his esteemed friend and generous patron Josiah Wedgwood 1784." A second piece is the cup presented to John Kemble on his taking leave of the stage.

The classical taste, or rather that phase of it which prevailed in France during the first Empire, spread to America, and is discernible not only in the furniture made there, but also in a lesser degree in the silver tea and coffee services wrought by New York silversmiths. An American silver vase preserved at Washington is an interesting example of the classical influence. It was made in 1812 by Fletcher and Gardiner, goldsmiths of Philadelphia, for presentation to captain Isaac Hull, who with the frigate "Constitution" captured and sunk the British frigate "Guerrière," August 19, 1812.

Another architectural revival in England, almost parallel in date with the classical, was the Gothic, which was started largely by Horace Walpole, whose pseudo-Gothic abbey, Strawberry hill, was considered at the time a wonderful piece of work. The style was however never suitable for English country houses, nor do the earliest examples of public buildings in London kindle a feeling of admiration. One of the royal palaces in London, now destroyed, was a typical and unhappy instance of the combination of both the classical and the Gothic styles in architecture. This was Carlton house, the residence of George IV when prince of Wales, well described as "one of the meanest and most ugly edifices that ever disfigured London." Here the north front had a Corinthian portico, while the interior woodwork and ornaments of one of the dining rooms and also the conservatory were Gothic in character. The revival of Gothic, though not so far reaching in its influence on the English silversmith of the early years of the nineteenth century, is nevertheless noticeable in one piece of plate at Windsor castle. This is the

sacramental cup of George IV, set with a large number of costly diamonds, sapphires, rubies and emeralds, which was made in his coronation year for use in the private chapel at Windsor castle (Plate LXXXVII, No. 2).

The influence of the Louis XVI decoration is slightly apparent in some of the great silver-gilt candelabra of the early part of the nineteenth century at Windsor, notably in the sphinxes, which were borrowed in a modified form from the French gilt-bronze candelabra of such well-known artists as Gouthière, Boizot and Thomire. But they fall very short in artistic effect of the silver candelabra of the school of Louis XVI.

A large set of sixteen candelabra of 1828-29, shown on Plate XC, is very similar to a large set in bronze-gilt at Windsor castle and to another large set formerly in sir Richard Wallace's collection and now the property of sir J. Murray Scott. When some of the latter were exhibited at South Kensington in 1862, they were described as French of the eighteenth century; but they were probably made in London during the reign of George IV by one of the French *ciseleurs* then established there. A pair of similar candelabra is in the possession of the marquess of Londonderry. French artists and furniture-makers found profitable employment in London during the regency, and one of these, Louis Constantin le Gaigneur, made for Carlton house in 1815 a good deal of the furniture in the boule style, some of which is now at Windsor. Another French artist, one Gaubier, was employed by the prince regent to do some of the decorations for Carlton house.

A second variety of large and massive candelabra, made in 1817-18 by Paul Storr, is figured on Plate LXXI. A prominent feature is the large griffin, which was also worked in the ceilings and as supports for some of the large gilt tables in Carlton house, the latter perhaps made by John Russell, who describes some of his furniture for the prince regent as "Grecian" and "Egyptian." A duplicate of the ewer and dish given to William IV by the landgravine of Hesse-Homburg described on page 209, came into the duke of Cumberland's collection by gift from George IV to George V of Hanover. These are inscribed with the name of Thomas Hamlet, a silversmith and jeweller of Sydney alley.

Towards the end of the eighteenth century in England, a new vessel appeared for use on the dining table in the shape of an ice-pail, just large enough to hold a single bottle of wine. It superseded the large silver cisterns or coolers, and to a great extent the wooden coolers with tin linings which were regarded as a necessary part of English furniture in the Adam and Sheraton periods. In France the silver ice-pail had already become popular some few years earlier than in England; it was also made in Germany, Italy and other countries. The collection in the winter palace contains not only French ice-pails of 1778-79 by Auguste, the celebrated silver-smith of Louis XVI, but also examples of Augsburg work of the following year, and some of Russian origin with Louis XVI decoration, made in 1783 by Just Nicolaus Lundt, a St Petersburg craftsman. The English silver ice-pails of the early nineteenth century—when these vessels were to be found in every great house—were dependent largely on the prevailing classical taste for their form and decoration, as will be observed from the illustrations of the numerous examples at Windsor castle. Other shapes and patterns were made, such as the barrel form, of which specimens of 1800-01 are contained in the duke of Cumberland's collection. The contemporary ice-pails of old Sheffield-plate were largely modelled on the lines of the silver pieces. These silver vessels frequently figured among the gifts from the prince regent to ministers, ambassadors and the officers of his court in the usual allowance of 1,000 ounces of the value of £500. Two pairs of "richly-chased" ice-pails with two pairs of candelabra were supplied to George Canning by order of George III.

Certain pieces of plate forming what is known as the "Jamaica service," and comprising a set of six ice-pails, a pair of candelabra, illustrated on Plates LXXIV and LXXVIII, and two pairs of large circular and oval soup tureens decorated with military, colonial and other appropriate devices, are described on page 222. In spite of the absence of inscriptions they were doubtless part if not the whole of the gift of Jamaica to William IV when duke of Clarence. The story of this gift is as follows. On December 3, 1801, the assembly of Jamaica resolved "that the receiver-general be directed to remit to Robert Sewell, esquire, the agent of this island, the sum of 3,000 guineas, to be by him laid out in the purchase of a service of plate, with such appropriate and ornamental engraving as may be most acceptable, to be presented to the duke of Clarence, as a testimony of the high respect and esteem indelibly impressed on the minds of the loyal inhabitants of Jamaica, for his royal highness." An acknowledgement of the gift was sent by the duke, dated from Bushey house, January 31 of the following year, to Kean Osborn, speaker of the house of assembly. The duke of Clarence, then prince William, visited the West Indies in 1782-83 with the fleet, and Nelson on this occasion wrote of him: "a vast deal of notice has been taken of him (*i.e.* prince William) at Jamaica; he has been addressed by the council, and the house of assembly were to address him the day after I sailed." All these pieces of plate were made in 1803-04 by Digby Scott and Benjamin Smith. A gift of plate of the value of 1,000 guineas was also voted for Alexander, sixth earl of Balcarres, then governor of Jamaica, but the plate was never made.

A baptismal font and two vessels are illustrated here. The first in date are a basin and ewer of about 1735, used at the christening of George III at Norfolk house and at that of his son, prince Alfred, which were presented by Frederick, prince of Wales, to the princess of Wales after the first of these ceremonies (Plate XXXV). The second is the silver-gilt font made in 1840 for queen Victoria and prince Albert for the christening of their children (Plate XCVI). It appears in the picture of the christening of the princess royal, afterwards empress Frederick, in the throne room at Buckingham palace, February 10, 1841, which was painted by Charles Robert Leslie, an artist born in London of American parents, who was also commissioned to paint the picture of queen Victoria when receiving the sacrament after her coronation. This same picture was engraved by H. F. Ryall. The well-known silver-gilt font in the jewel house of the Tower of London, wrought for Charles II in 1660-61, was used for several royal baptismal ceremonies, including those of most of the children of George III. It figured also at the christening of the late king Edward VII in St George's chapel, Windsor, January 25, 1842, though according to sir George Hayter's picture of the ceremony the pedestal only was used as a stand for the new silver font just mentioned. It was on this occasion that queen Victoria wrote: "It is impossible to describe how beautiful and imposing the effect of the whole scene was in the fine old chapel with the banners and the music and the light shining on the altar." The silver shield sent as a christening gift by Frederick William IV of Prussia, the principal godfather, has been already mentioned.

Royal fonts of gold and silver were not uncommon, though all those earlier than 1660 have been destroyed. One of silver-gilt at Canterbury cathedral, long since destroyed, is described in the jewel book of Henry VIII as "a fonte chased with men beastes and fowles half gilte with a cover gilte." The brass font in Holyrood chapel, in which the royal children of Scotland were baptized, was carried off in 1544 by sir Richard Lea and given by him to St Albans abbey, only to meet with destruction at the hands of the Roundheads. Queen Elizabeth provided a new font of gold, weighing 333 ounces, in its place for Holyrood.

The baptism of Charles II in the new silver font, made expressly for this ceremony, only to be

destroyed in a few years by order of the house of Commons, was on a scale of unexampled magnificence.

A large silver-gilt font, in which queen Alexandra and several Danish sovereigns, Christian VI, Frederick V and VI and others were baptized, is preserved with other precious baptismal vessels in Rosenborg castle. It was made in the second half of the seventeenth century and is embellished inside with a large embossed plaque of a scene representing the baptism of Christ, and on the wide border with three smaller plaques of baptismal subjects, illustrating the conversion of Jews, Moslems and Roman Catholics to the Lutheran faith. What is doubtless the only surviving example of an old English font of gold for private baptisms is in the possession of the duke of Portland at Welbeck abbey. The receptacle for the water is circular in shape with classical ornamentation and is supported by symbolical figures of Faith, Hope and Charity, which show the marked influence of the classical taste then beginning to be seen in English plate under the guidance of John Flaxman the sculptor, who as has been noticed earlier was employed in designing plate by the court goldsmiths of George III and the prince regent. This font was made in 1797-98 by Paul Storr, then the leading goldsmith of the time, for the baptism of William Henry, marquess of Titchfield, eldest son of the fourth duke of Portland. Two other small silver fonts in the shape of bowls, German in origin, for private baptisms are in English collections. The first, which is in the possession of the earl of Rosebery, dating from 1537, is engraved with the names and arms of those baptized in it since that date; while the other is a large plain bowl of the seventeenth century, with various arms, initials and dates from 1664 to 1798, which is in the collection of earl Howe at Gopsall.

The late Georgian altar plate in the private chapel at Windsor castle is of the plain conventional pattern which prevailed throughout the reigns of the four Georges (Plate C). The silver communion vessels provided in 1761 by George III for the royal chapels of New Jersey, Massachusetts Bay, Virginia, Quebec and Jamaica, were of similar shapes, as were also those provided by George IV for the British embassies and for the governors of Antigua, Sierra Leone and other colonies. The notorious sir Hudson Lowe after his appointment to Antigua was supplied with a sacramental service of four vessels at a cost of £77 12s 6d; and the king's portrait by sir Thomas Lawrence, costing £315, was also sent out at the same time for government house. Sir Neil Campbell, whose relations with Napoleon at Elba were, like Lowe's at St Helena, unfortunate, was provided with a similar service and a replica of the same portrait.

At the end of the eighteenth century a baneful fashion arose in England of chasing and embossing plain old plate, especially tankards, with hunting subjects, sprays of flowers and more rarely historical figures. One example of this fashion is apparent at Windsor in the large tankard of 1693-94, which was plain except for the original surbase of acanthus leaves, but has been embellished at a later date with a medallion of Henry VIII on the body and a royal crown on the cover (Plate XXXIII, No. 2). The Charles II tankard decorated with historical subjects, which was given by queen Charlotte to the prince regent, is another instance of the later alteration (Plate LXIX, No. 1). A tankard of 1682-83 in the Holburne museum at Bath has been similarly treated and a portrait of queen Elizabeth added to the body, and a bust of Cecil, lord Burleigh, to the cover. Many other instances might be quoted.

A conspicuous feature in much of the English plate of the early years of the nineteenth century, between 1805 and 1830, is the mingling of different varieties of decoration of earlier periods—of German and Dutch, as well as English of the second half of the seventeenth century, with contemporary English ornament. This is noticeable at Windsor castle in large dishes, tankards and other things, not merely on plate which has been restored, but on entirely new pieces.

Some of these which may be singled out, are a large tankard of 1807-08, set with several medals and coins in the German manner (Plate XXXIII, No. 3); and a tankard of 1809-10, embossed with young bacchanals on the body, a subject doubtless derived from a carved ivory tankard (Plate LXIX, No. 3). The great duke of Wellington acquired several large dishes, heavily embossed with flowers in the Dutch or German manner, as well as a pair of large dishes with battle scenes in the German style.

Another custom of the same time was to mount foreign plaques in various pieces of plate, chiefly rose-water or sideboard dishes, of which several examples are at Windsor. It was a custom not confined to royal plate, but has been also noted elsewhere in England. For example, in the collection of earl Howe are three very large circular dishes, made in 1820-21 to hold a number of German plaques of scriptural subjects, wrought at Augsburg at the end of the seventeenth century.

The former splendour of the royal collection of England in domestic plate of gold is now reduced to three pieces of the time of George IV, consisting of a large oval tray, a circular salver and a covered cup. The first of these pieces, made in the coronation year of George IV, is decorated with the several orders of the king, who would seem to have been as proud of his orders as Frederick I of Prussia was of the order of the garter, for not only did he spend large sums of money on costly gems for the orders themselves, but he also had them reproduced on the walls of his palaces and furniture, and, like the Prussian king, on much of his plate. The second piece, a circular salver, was made for the duke of York in 1821-22, from gold snuff-boxes which had been presented to him with the freedoms of several cities and boroughs, mentioned on page 188 (Plate XCV).

Two other pieces of gold plate in English collections were made early in the nineteenth century from the gold of snuff-boxes presented with the freedom of towns: these are the duke of Rutland's salver of 1801-02, made by Paul Storr from boxes given mostly to the fourth duke when he was lord-lieutenant of Ireland; and the duke of Devonshire's plateau of 1813-14, made by the same goldsmith from gold snuff-boxes presented to the fourth duke by several places in Ireland, while holding the post of lord-lieutenant in 1755 and before becoming prime minister of England. Some of these Irish presentations were doubtless like the two round gold boxes belonging to the duke of Portland, which were wrought by an Irish silversmith in 1780-81 and presented to the third duke by the city of Dublin and Trinity college, Dublin, when he held the same post in Ireland in 1782. The melting up of gifts and their remaking into cups was not infrequent, and it was customary to dispose of the old great seal of England in this way. Another instance occurs in the conversion into a plain cup and cover, now the property of the earl of Orford, of the gold of a badge and chain given by the States of Holland to Horatio, first baron Walpole, when ambassador at the Hague. This cup was made in 1739-40 by David Willaume, the French refugee goldsmith, for Walpole's son and successor in the title.

The third and last piece of gold plate at Windsor castle is a cup and cover known as the "Earl Marshal's cup," believed to have been given to George IV at his coronation by the then duke of Norfolk, hereditary earl marshal of England (Plate XCV). It closely resembles the marquess of Ormonde's gold cup costing £233 19s, which was given by the king in commemoration of the same event to James, earl of Ormonde and Ossory, in virtue of his office of hereditary chief butler of Ireland.

Although these are the only pieces of domestic gold plate in the royal collection, there are five pieces of ecclesiastical gold plate in the chapel royal, St James's palace. These consist of two chalices and three patens, bearing the royal arms of William and Mary, and doubtless made for

their coronation. The small gold tazza of 1691-92 by Pierre Harache, engraved with the cipher of William III, and a small English gold cup and cover of the same period, both the property of the duke of Cumberland, were no doubt taken to Hanover by one of the Georges. It is perhaps surprising that while cups of gold were frequently given by English sovereigns in the eighteenth century as race prizes and coronation gifts, not one example of this date is to be found at Windsor. The gold cup of 1705-06, known as the Newmarket "Queen's plate," and the similar gold cup of 1717-18, won at York, which have been inherited by the earl of Yarborough, were given by queen Anne and George I respectively. Two gold Scotch teapots, dated 1736 and 1737 and made by James Ker of Edinburgh, now in the collections of Mr Leopold de Rothschild and the earl of Rosebery, were given by George II as the prizes for the "King's plate" at Edinburgh races. The gold cups given to the dukes of Norfolk at the coronations of George II, George III and George IV have passed down to the present holder of that ancient title.

Twenty-four pieces of old German plate are included in the collection at Windsor, exclusive of silver plaques and ivory carvings inserted in other pieces, all of which are illustrated here. Earliest in date, and the most valuable piece of foreign plate here, is the superb nautilus shell cup by Nicolaus Schmidt of Nuremberg dating from the second half of the sixteenth century (Plate II). Previous to its acquisition by George IV it had been in the Wanstead house collection, dispersed by auction in 1822. This piece was an object of admiration to John Flaxman the sculptor, who, following the general practice of connoisseurs in the early years of the nineteenth century, proclaimed it as the work of Benvenuto Cellini, which was a name attached to every object of the German silversmith's art and almost as frequently to other branches of metal work, and was applied to the magnificent shield and *chef-d'œuvre* of the armourer's art of the second half of the sixteenth century at Windsor castle. A smaller and later example of a German nautilus cup, wrought about 1700 by Lorenz Biller of Augsburg, is illustrated on Plate XL. The nautilus shell was the most popular of three natural products employed so largely by German silversmiths of the sixteenth and seventeenth centuries as receptacles for cups, the others being the cocoa-nut and the ostrich egg. Hardly a great collection in Europe is without a specimen of the nautilus cup. It was made by Viennese, Flemish and Dutch silversmiths of the late sixteenth and early seventeenth centuries, and was a frequent subject in the "still life" pictures by Dutch artists, Willem Kalf, Pieter Claesz, Hendrik Gerritsz Pot and others. Examples of nautilus cups made by goldsmiths of Vienna are one of about 1570 by Marx Kornblum, and one of about 1700, both of which are in the imperial museum at Vienna. Flemish craftsmen's work is represented among other pieces by two nautilus cups with the marks of Antwerp craftsmen of the late sixteenth century, which are in the Waddesdon room in the British museum; while an excellent specimen of Dutch origin by a Utrecht artificer of contemporary date is in the Victoria and Albert museum. A Dutch artist, one Bellekin, who flourished about the year 1700, was a skilful engraver of allegorical and other subjects on nautilus shells, though these were not mounted as cups by him. The nautilus was rarely if ever adopted by English, French or Italian goldsmiths, though in England the cocoa-nut cup was common in the middle ages and was a popular vessel in Elizabethan and Jacobean times. The nearest approach to an English example is the unique cup of 1577-78, fashioned from a melon shell as a sea monster, supported by four dolphins, which is in the collection of Mr Alfred de Rothschild. That a nautilus cup of English workmanship is unknown is all the more curious since German cups and other plate were imported into England in the time of James I and stamped with London silversmiths' marks, and furthermore all sorts of rare shells were brought over here early in the seventeenth century, as

witness the shells imported into England in 1625 by John Tradescant the elder and those brought in 1637 from Virginia by John Tradescant the younger, some of which are in the portrait of himself and his friend Zythepsa in the Ashmolean museum. In Germany the nautilus shell was mounted as all sorts of ornaments and vessels, as well as cups. In the royal museum at Cassel is a hen with a nautilus body standing in a pen, mounted by a Brunswick silversmith in the late sixteenth century; and a nef formed of the same shell. The splendid treasure of precious objects of the goldsmith's art of the kings of Bavaria at Munich contains several fine nautilus cups. The finest single collection of these cups and ornaments is in the great array of German plate of the emperor of Russia in the Kremlin at Moscow, which contains about fifteen important examples of the late sixteenth and early seventeenth centuries, representative not only of the conventional nautilus cup, but including examples of swans, an ostrich and a cock with bodies formed of this shell. Appropriately enough, the mounts and embellishments and supports of these cups are usually dolphins and figures of Neptune, tritons and various sea monsters, while a frequent feature on the covers is a representation of the biblical story of Jonah vomited by the whale. Nicolaus Schmidt, the artificer of the Windsor nautilus cup, exhibited a strong partiality for the pearly iridescence of this shell as an ornament for many of his works, as may be observed in his three jewel caskets decorated with pieces of shell which are in the collection of the kings of Saxony in the "Green Vaults" at Dresden. One of his finest productions is the great silver basin and ewer embellished with several pieces of shell, in the imperial museum at Vienna. Two interesting pieces made by other German artificers from pieces of shell are wine flasks in the form of partridges, with their feathers cut from shell, one made by Jörg Ruel of Nuremberg about 1600, and the other by an unknown craftsman of the same place, in the collections of Mr Leopold de Rothschild and the national museum at Copenhagen respectively.

Another late sixteenth century German craftsman who displayed a marked partiality for pearl as an ornament in plate was Friedrich Hildebrand of Nuremberg, the maker of a tall cup and cover at Windsor castle (Plate III, No. 2). By him is the remarkable set of eight double cups and a pair of covered cups, all with bodies of pearl cut into small sections and set with small rosette-like ornaments, partially enamelled, which are in the imperial museum at Vienna. He was also the maker of three other pieces embellished with shell, namely, a rare wager-cup with a nautilus, in the "Green Vaults" at Dresden; a cup and cover in the royal museum at Cassel, which differs only in the finial from the pair at Vienna just mentioned; and a small cup in the collection of the baroness James de Rothschild. The early seventeenth century cup by Michel Haussner of Nuremberg at Windsor castle is of a shape that was very common in Germany in the sixteenth and seventeenth centuries (Plate III, No. 1). It is said to have been given by Charles I to one of the chief officers of the university of Oxford, when holding his parliament there. One of the most important specimens of this variety, made about 1600 by Hans Petzolt of Nuremberg, is in the collection of the German emperor. The plain bosses or lobes such as decorate this cup were first employed on German plate in the fifteenth century. A second cup with similar lobes (Plate III, No. 2) by Friedrich Hildebrand just mentioned was bequeathed in 1596 by Henry Wilhelm, seven times holder of the office of burgomaster of the city of Würzburg. It would seem to have been lost for twenty-eight years, but was recovered January 1, 1624, and presented to the city council by Christian Baur of Eiseneck, counsellor to the emperor Ferdinand II and the prince-bishops of Bamberg and Würzburg, and the worthy Henry Wilhelm's successor as burgomaster of Würzburg. How or when it came into the royal collection at Windsor is not recorded in the inventories. A piece of plate by this same Nuremberg silversmith which has escaped notice in England is a crystal cup of cylindrical form surmounted

by a mounted warrior something like that on his cup at Windsor; this is in the possession of the duke of Buccleuch.

Similar embossed lobes are on another German cup of the same shape at Windsor, which is engraved with the arms of Framel and Flentz, two old patrician families of Nuremberg, where this piece was made, possibly by Jacob Stöer, early in the seventeenth century (Plate VII, No. 3). The last of the tall German cups in the royal collection is by an Augsburg silversmith of the end of the seventeenth century, possibly Ludwig Schneider, and is illustrated on Plate VII, (No. 1). Medallions of Roman emperors are conspicuous features in the decoration on this cup, as they are on dishes and other German plate of the second half of the seventeenth century.

German plate of the seventeenth century is further represented by a large oval dish of about 1645 decorated in the middle with a scene representing the Deluge and on the border with Noah and groups of animals (Plate IV), which is by an Augsburg craftsman, believed to be Andreas Wickhart the elder. The maker of this piece is noted for the large number of carved ivory tankards mounted in silver by him, preserved in the royal collections of the emperor of Russia, the grand duke of Baden and the king of Saxony, as well as in the royal museums at Cassel and Gotha. This list may be supplemented by the large ivory tankard belonging to prince Esterhazy at Vienna, which is carved with the favourite subject of Esther before Ahasuerus. Although the silver work on these and many other carved ivory cups and tankards is stamped with what is in many examples an unimportant piece of information, namely an indication of the name of the maker, it is impossible to answer the highly dubious question whether the silversmith was also a worker in ivory.

The second German dish was made towards the middle of the seventeenth century by an Augsburg silversmith, Johann or Jacob Jäger (Plate VI). In the middle is seen a representation of Mucius Scaevola slaying the secretary of the Etruscan king, Porsena, which was a favourite subject among German silversmiths for the decoration of such dishes at this period. A figure of Mucius Scaevola was chosen as the stem for the cup by Friedrich Hildebrand, previously described. On the border are busts of Roman emperors which were equally popular as embellishments on the borders of German dishes of the seventeenth century. A large rose-water dish with the same theme differently treated, wrought about 1635, probably by Lucas Neisser of Augsburg, is in the possession of earl Annesley. Among the few pieces of silver bearing the same maker's mark as the Windsor dish are an oval dish embossed with a stag hunt, in the royal collection of the kings of Bavaria at Munich; a table ornament with fountain, together with a cup, in the grand duke of Hesse's collection at Darmstadt; and one of the familiar pine-shaped cups in the collection of the baroness James de Rothschild. One of the most valuable examples of the work of this Augsburg silversmith is, however, in England; it consists of a rose-water ewer with the companion dish, in the possession of lord Clifford of Chudleigh, and is said to have been given by Ferdinand II, grand duke of Tuscany, to sir Thomas Clifford on the occasion of the baptism of one of his children. Sir Thomas Clifford, afterwards first baron Clifford of Chudleigh, was a distinguished naval officer and an important official in the household of Charles II and a member of the celebrated Cabal administration. The body of this ewer is hemispherical and is decorated in relief with a representation of the Virgin and St Elizabeth, and the birth of St John; this variety of rose-water ewer, which closely resembles in shape lord Annesley's ewer just mentioned, was somewhat popular among German goldsmiths from about 1625 to 1655. Inside the dish is an elaborate composition of the Holy Family and St John at a fountain, somewhat in the style of an engraving of Sebastian Bourdon.

Dishes with medallions of Roman emperors abound in collections of German plate. One such

dish with Tiberius and Augustus, Julius Cæsar and Caligula, the recorded gift of Charles XII of Sweden to the court of Russia, is in the Kremlin, while another, with busts of Cicero and Seneca, is in the Rijks museum at Amsterdam. The cup with busts of Roman emperors at Windsor castle has already been described, while the silver statuette with medallions of Socrates and Hippocrates is mentioned below.

A third German dish, shown on Plate XI, was made at Augsburg about 1675 by a silversmith believed to have been Adolf Gaap, the maker of a large circular dish covered with fruit and flowers in the baroness James de Rothschild's collection. In the middle is a representation of the "Feast of the Gods," which was a highly popular subject among German silversmiths at this time, while on the rim are figures symbolical of the four seasons.

Another dish of contemporary date, with similar open-work basket border, containing a figure of the goddess Flora, is illustrated on Plate XVI. It was made at the same celebrated centre of the goldsmith's art in Germany, probably by Samuel Schneeweiss.

The next piece of German plate is a statuette of a cavalier on horseback, designed for use as a wine flask, and wrought in the second half of the seventeenth century, probably by Heinrich Mannlich of Augsburg (Plate XIII). On the high silver pedestal are medallions of Socrates and Hippocrates, worked in the same manner as the dish referred to earlier. Statuettes of this kind for use as wine flasks became very popular in Germany in the middle of the seventeenth century, the idea having been derived from the great equestrian portraits of Rubens and Vandyck, then so much the fashion, rather than from large bronze statues. Contemporary or earlier figures prominent in European history were chosen as suitable subjects for commemoration by this means; and the most popular of all, judging from the number in existence to-day, was Gustavus Adolphus of Sweden, of whom six silver statuettes still remain. One of these is in the collection of the earl of Rosebery and is by the same Augsburg silversmith, named Mylius, as the silver statuette supposed to represent king Charles I of England and sent by his son Charles II to the tsar Alexis, which is now in the Kremlin. The second is also by the same artificer, and is the property of the baroness Salomon de Rothschild of Paris, who is also the owner of another statuette of a cavalier by the same maker as the example at Windsor. The same famous Swedish king appears on two more equestrian silver figures by Mylius, one being in the historical museum at Stockholm, while the other belongs to the company of the "Schwarzen Haupter" at Riga. The two remaining specimens with portraits of Gustavus Adolphus are in the collections of Mr Leopold de Rothschild and the baroness James de Rothschild of Paris, the latter having been made by Hans Lambrecht of Hamburg. Once more the collection of the emperor of Russia is instanced as containing the greatest number of this particular variety of German plate. Here are no fewer than eight statuettes, including the one supposed to represent Charles I. Three of these are said to have been gifts from two kings of Sweden, namely Charles XI and Charles XII, to the Russian court, two having been wrought by the same silversmith as the statuette at Windsor just mentioned. One interesting fact is that most of these statuettes were wrought at Augsburg, and that they were seldom made at Nuremberg.

A common practice in London early in the nineteenth century was the mounting of old German and other foreign silver plaques into pieces of plate. Examples of this practice are to be seen in two large dishes made in 1819-20 and 1824-25, illustrated on Plates XX and XXIV, where German plaques of late seventeenth century date, representing lion and stag hunts, and "Thomyris with the head of Cyrus," are enclosed in the middle. The same practice has also been followed in the two pieces of plate illustrated on Plate XXV, where a large medallion of allegorical subjects is set inside one tazza, and a medallion of the woman of Samaria

at the well in the other tazza. Identification of the source of origin of the second medallion is rendered possible by the marks stamped on it, which are those of one Lorenz Biller of Augsburg, the maker of the small nautilus shell cup at Windsor castle.

Returning again to the plate of wholly German origin, there is a small cup of pearl and silver-gilt of the seventeenth century, surmounted by one of the bouquets of flowers so popular as finials for German cups (Plate XL, No. 2).

An excellent pair of the German silver tazze of the second half of the seventeenth century is shown on Plate XV. These have medallions representing subjects from Ovid's "Metamorphoses," and were wrought by a silversmith of Hamburg, whose mark is too illegible for identification. When or how the three German chalices of the eighteenth century, illustrated on Plate XXI, came into the royal collection is not known. They are typical in form and decoration of the period and are embellished with enamelled medallions of scenes from the life of Christ, such as were made extensively in Germany at this time. Two of the pieces were wrought in 1735-36 by a prolific maker of altar vessels, Franz Thaddaeus Lang of Augsburg, while the third was the work of Johann Georg Oxner of Munich, the maker of the interesting silver wine cooler of the elector Maximilian of Bavaria, mentioned on an earlier page. Johannes Lautterer of Augsburg was another silversmith who made altar plate embellished with similar enamels, and an example of his work is represented in England by a chalice dated 1692 in the possession of earl Howe at Gopsall.

Only one piece of silver of Hanoverian origin now remains at Windsor; this is a fine tankard, set with German medallions and coins and made at Hanover in 1665 by Hinrich Sädele, the maker of the cup of the tailors' guild at Hanover (Plate XXXIII, No. 1). Many important pieces of plate, wrought by goldsmiths of Hanover and other German towns in the seventeenth and eighteenth centuries, were formerly in the collections of the kings of England and Hanover, but these, as has been stated before, have been inherited by the duke of Cumberland.

Another German tankard of Hamburg origin late in the seventeenth century is figured on Plate LXX. Two others made in the same town about the same time are in the Tower of London.

The old foreign plate also includes a dish with a medallion of the Good Samaritan, believed to be Flemish work of the end of the seventeenth century (Plate XXVIII); and a circular dish, probably Flemish of about the year 1700, the middle of which is set with a small painting of the Nativity, ascribed to Jacques Stella, painter to the court of Louis XIII (Plate XXX).

Contrary to the general belief there is no piece of Portuguese plate at Windsor associated with the name of Catherine of Braganza, queen of Charles II, nor are there in the royal collection any specimens of the ebony furniture which she popularized in England. The gifts of plate made to her in Portugal on her marriage have been melted or were taken back by the queen to her own country. The only example of Portuguese silver now preserved at Windsor is a large oblong dish, wrought about 1700 and said to have been given to George IV by a British consul in South America (Plate XXIX).

Viennese plate is represented by the mounts of a crystal cup and ewer of late eighteenth century date (Plate LII), and by those of the carved ivory tankards mentioned later.

A Scandinavian tankard, described on page 223, bears a picturesque but fictitious inscription to the effect that it was given by the widowed queen of Charles Gustavus X of Sweden to Charles XI and his queen upon the birth of their son, the future Charles XII. It is stated to have been lost by Charles XII at the battle of Pultowa, and there captured by Peter the Great. Even without the marks the later style of the decoration alone would be sufficient evidence to confute the historical pretensions recorded in the inscription. But the marks of Christiania

prove that the tankard was made about eighteen years after the battle of Pultowa. The same maker's mark appears on a silver dish in the national museum at Stockholm.

Of old Dutch silver of the second half of the seventeenth century there are at Windsor castle four or five specimens, which is a smaller number than might be reasonably expected, considering the intimate association of William III with Holland. Some of the Dutch plate, if it ever existed, may have been removed to his palace in Holland, with several important pictures which the Dutch government refused to give up after his death. Much of the English if not the Dutch plate of this king appears to have escaped from Windsor, whether by gift, as in the case of lord Mostyn's clock mentioned earlier, or by its removal to Holland, cannot be ascertained. Mr Leopold de Rothschild's ewer has already been referred to, with the sconces from the Fonthill and Stowe sales. To these may be added two salvers from the Fonthill sale; the king's silver shaving-dish, dated 1689-90, now the property of the earl of Rosebery; and the fine casket of iron in the Kunstgewerbe museum at Berlin.

It is scarcely necessary to say that the silver ornaments executed by Dutch craftsmen for St George's chapel, Windsor, by commission of kings Henry V and Henry VIII have long since found their way to the melting pot with other early ecclesiastical plate. For Henry V one John Cause, "a skilful Dutch goldsmith," made additions to the image of the Virgin in the chapel; and for Henry VIII one Christian van Vianen—whose skill was so much appreciated that he is described in the contemporary documents as "a man excellently skill'd in chasing of plate"—made some chalices, basins and candlesticks of silver.

It cannot be stated with confidence that either of the Dutch pieces now at Windsor belonged to William III. Two historical vessels, a rose-water dish and ewer, which are among the earliest in the collection, belonged to the ill-fated Elizabeth, queen of Bohemia, before their purchase by George IV (Plate V); these were made at the Hague about the middle of the seventeenth century, during her exile there. It is hardly conceivable that the queen could have run into further debt by the purchase of these costly vessels at a time when her extreme poverty necessitated—according to the testimony of her daughter Sophia—the disposal of her diamonds and pearls to provide what Sophia satirically describes as banquets more luxurious than Cleopatra's. The suggestion may not be out of place that the ewer and basin were a gift from Elizabeth's loyal friend, the earl of Craven, who put the whole of his fortune at her disposal. That the vessels were made after the death of her husband is proved by the presence of her cipher alone. The shape of the ewer is almost identical with one given by Charles XI of Sweden to the tsar Alexis in 1674 and now in the Kremlin at Moscow; this is, however, embossed with flowers in the typical Dutch style. Perhaps the only other object of art in the royal collection of England associated with the unhappy queen of Bohemia is her own portrait by her favourite artist and instructor in painting, Gerard Honthorst, which is at Hampton court palace. The tall Dutch silver cup presented by the queen to the town of Leyden and now in the municipal museum there has been referred to on an earlier page.

The third piece of Dutch silver is a tall chalice and cover, decorated with characteristic Dutch ornament somewhat roughly finished, and bearing the Amsterdam date-letter for 1760 (Plate VII, No. 2). The maker was Joannes Bogaert, a specimen of whose ecclesiastical plate, a dish of the same date, is in the Roman Catholic church at Enkhuizen in Holland. Of a more pleasing character is the fourth Dutch example, the porringer and cover with charmingly engraved panels representing Jacob receiving Isaac's blessing and the return of Esau from the hunt, with symbols of the four Evangelists on the cover. This likewise was wrought at Amsterdam in 1648 by an unknown silversmith and is the earliest dated Dutch piece in the collection

(Plate XXIII, No. 2). A fifth piece of possibly Dutch origin is the very large circular dish of about 1675 with the representation of a battle in the centre and with battle scenes, stag and lion hunts and landscapes on the border (Plate XXVI).

It is somewhat curious that while the names are known of a few foreign workers in the minor arts, who are supposed to have come over to England from Holland at or soon after the accession of William III, the name of not a single Dutch silversmith has been recorded. The absence of any new type of silver vessel in this reign seems to be substantial evidence that the number of Dutch silversmiths who arrived here at that time was very small, if indeed any can be said to have come. Two Dutchmen, John Philip and David Elers, are presumed to have arrived with the prince of Orange and settled in Staffordshire, where they started a factory for stoneware called "Elers ware," thus following the example of their compatriot, John Ariens van Hamme at Lambeth in the time of Charles II. A Dutchman, too, John Vanderbank by name, was the director of the royal tapestry factory in Great Queen street.

Charles II was a very considerable purchaser of French plate, as he was of French tapestry and furniture. The massive silver vessels furnished for the special embassy of the earl of Carlisle, already mentioned, consisted largely of French silver; and a French rose-water ewer and basin sent by Charles II to the tsar Alexis is still preserved in the Kremlin. Despite this fact, old French silver is represented in the royal collection by only seven pieces, and not one of these is earlier than Louis XV. The earliest is a Louis XV *écuelle* with cover and plate, stamped with the Paris date-letter for 1762-63 and the marks of the maker, probably Simon Bourguet, and the farmer-general, Jean Jacques Prévost. It is one of the relics at Windsor castle of Napoleon Bonaparte and was taken at Waterloo (Plate XLVII, No. 2). *Écuelles* of this description first came into vogue in France towards the end of the reign of Louis XIV and remained in favour up to the death of Louis XVI. One of the finest, made in 1733 by Thomas Germain, is now in the Louvre, having been originally the property of the Portuguese cardinal da Motta e Silva, whose arms are chased upon it. Just as the designs of the palaces of German princes of the early eighteenth century came from Paris, so too, a great amount of silver plate was wrought after French fashions at Augsburg, Nuremberg and other seats of the silversmith's craft in Germany. One of the things then introduced from France was the *écuelle*, such as the Napoleon piece described here. An interesting example of German workmanship of the year 1740, by a Munich silversmith, is in the collection of the king of Bavaria, which also contains a French *écuelle* and cover by the same Paris silversmith as the historical specimen of Napoleon Bonaparte at Windsor castle. This variety of French domestic vessel curiously enough never attained popularity in England, notwithstanding the large school of French silversmiths, exiles from their own country, who had settled here. One of the very few *écuelles* of English workmanship happens to be in Windsor castle; it was made in 1763-64 by Thomas Heming, a much favoured royal silversmith, and was one of many gifts of plate from queen Charlotte to her son George IV during the regency (Plate XLVII, No. 2). Another plain English *écuelle* with a cover and dish by the same silversmith, in the collection of the duke of Cumberland, was a gift from the same queen to Mrs Louisa Cheveley, the nurse of her son prince Alfred, after his death in 1782.

The second piece of French plate is a pair of fine and massive soup tureens on stands of the Louis XVI period, bought by George III from the sale of the effects of a Neapolitan ambassador. As will be seen from the description and illustration on Plate XLVIII, these pieces are characteristic examples, not only of the decoration, but also of the great size of the soup-tureens then fashionable in France. The collections of the emperor of Russia and the kings of Portugal

need only be seen to appreciate the large dimensions of what were then necessary vessels for the dining-table.

In the Winter palace at St Petersburg are large oval tureens and stands by François Thomas Germain of 1758-59, P. Charvel of 1769-70, and Louis Lehendrick of 1769-70, and splendid round tureens on stands by Robert Joseph Auguste of 1776-78, not unlike the Windsor pieces in some decorative features. The last of these French silversmiths made some large tureens on stands, both oval and round, for George III; these are now the property of the duke of Cumberland. Tureens and stands of equal size continued to be made during the first Empire, and notable specimens of this period, by Napoleon's goldsmiths, Odiot and Biennais, as well as copies of the latter's tureens by Weishaupt, the Munich silversmith, are in the collection of the king of Bavaria.

The next pieces of French plate at Windsor are five objects wrought by Jean Baptist Claude Odiot of Paris, the well-known goldsmith of Napoleon I. Three of these, which should be classified as ornaments rather than as plate, are statuettes and groups of Perseus, Silenus, Pan and a nymph, and Hercules and the bull, and were no doubt executed chiefly by one of the several sculptors who designed for and collaborated with Odiot in his great undertakings for the court of Napoleon (Plate LXXVI). One of the other Odiot pieces is a small stand in the form of a satyr holding a wreath in his uplifted hands and containing a plain loose bowl in the form of a woman's breast, which is modelled after that of Pauline Borghese, Napoleon's sister (Plate LXXVII). The last piece is a pair of small salt-cellars in the shape of a donkey carrying double baskets (Plate LXXVII). There are copies of each of these two latter objects at Windsor, made by the English silversmith Paul Storr in 1816-17 and 1810-11 respectively.

Odiot came of a family of silversmiths established in Paris as early as 1690. His successful career began with his appointment as silversmith to Napoleon Bonaparte, after the downfall of Robert Joseph Auguste, the celebrated silversmith of the court of Louis XVI, whose models, designs and tools he purchased. Odiot was assisted in the designs for much of his silver work by many prominent artists, Prudhon, Moreau, Laffitte, Garneray and Cavelier, while some models were executed by such well-known men as Chaudet, Dumont and Roguier. The gifted *ciseleur*, Thomire, was one of Odiot's chief collaborators. Among the chief works from Odiot's atelier were the silver-gilt service, begun by Auguste, which was presented to the emperor by the city of Paris; the toilette service of the empress Marie Louise; and the cradle for the king of Rome, executed with the assistance of Prudhon. Odiot's fame as the successful maker of the then popular Empire style of plate spread over Europe and there was hardly a court where some of his silver was not to be seen. Russian and Austrian nobles were among the most extensive purchasers of his work. Names famous in English military history, such as those of the duke of Wellington and lord Combermere, and English diplomatists, such as lord Stewart, appear in Odiot's original account books, preserved intact by his successors in the Paris business. The "iron duke," when British ambassador at Paris, was a frequent visitor to his shop and bought in November 1815 a large pair of silver candelabra for 8,584 francs. Lord Lucan in 1816 purchased a toilet-set, apparently similar to one sold in 1818 to lady Vernon, an oval teapot, a chocolate pot and other things. Lord Stewart's purchases included two small soup-tureens for 299 francs, August 26, 1819. It would be impossible to enumerate even briefly within these necessarily short introductory notes the great numbers of pieces of the Empire plate by Odiot, seen by the present writer, scattered in European collections. But a few pieces might be mentioned, such as the large service of the king of Bavaria; the tea and coffee service of the emperor of Russia; and a charming chocolate service, presented by Napoleon to the prince de Wagram

on his marriage, now in the collection of monsieur G. Sortais. Of pathetic interest are Napoleon's silver-gilt ewer and basin wrought by Odier, which in the words of lord Rosebery displayed an uncongenial splendour amid the general squalor of his bedroom at St Helena; these are now in the possession of prince Murat.

In the collection are fifteen carved ivory cups and tankards, mostly German of the seventeenth and eighteenth centuries. Not one of these can be traced as having formed part of the Windsor castle collection before the regency of George IV, who is known to have been the purchaser of almost every one of these pieces. It had been supposed that some of the carvings had been acquired by Charles II in 1662, when sir Robert Vyner, the goldsmith-banker, was paid the sum of £260 for "divers figures carved in ivory" by one John Jakob Kerne; but this theory must be discarded together with the tradition that the two beautiful carved ivory cups at Windsor by the Scandinavian ivory-worker, Magnus Berg, were bought by George I at Hanover from the artist himself. Nor can the name of a seventeenth century Flemish ivory-worker, one Cosyns, a carver in particular of bacchanalian figures, who worked in London and died in 1700, be associated with either of the carved ivories at Windsor. A painting of a carved ivory cup, a tankard and a figure, in the state apartments at Windsor castle, by Ignaz Franz Heinitz (1657-1742), a German painter of fruit and flowers, is said to have represented certain pieces in the royal collection, but nothing resembling them can now be found.

The only ivory cups to which an artist's name can be definitely attached are the two exquisite examples by Magnus Berg. One is beautifully carved with bear and boar hunts and with figures of Diana and Hercules, while the other is carved with the "Rape of the Sabine women," and is supported by ivory figures of the three Graces, both having been executed about the year 1715 (Plate XXVII). This prolific artist was born November 28, 1666, in Norway. He left the country of his birth at the age of twenty-four and went to Copenhagen, where he remained six years, departing in 1694 for a tour in Germany, Italy and France and returning later to the Danish capital. His works consist mainly of delicately carved ivory plaques of scriptural and allegorical subjects. One of the most important of these works is the "Apotheosis of Frederic IV," carved about the year 1730, which is in the collection of the kings of Denmark at Rosenborg castle, where the greatest number of this artist's works are preserved. It was not until about 1713 that Magnus Berg directed his great skill to the carving of cups, and his finest production is the great ivory and silver cup of the "Water element" in the same royal Danish collection, upon which he was engaged for several years, probably from 1713 until a short time before his death, except during his enforced absence from Copenhagen for the benefit of his health at Pyrmont, a German watering place. On this journey he took with him several of his finished works in the hope of disposing of them at the German courts. He was received by the emperor at Vienna, by that lavish purchaser of works of art, Augustus the Strong, at Dresden, and by the landgrave of Hesse-Cassel. From Cassel he journeyed to Hanover, where he was unsuccessful in obtaining an audience of George I, though the king's ministers are said to have examined and spoken encouragingly of Magnus Berg's carvings. It was then that the two cups at Windsor were presumed to have been bought for the king, but, as has been noted on page 54, both pieces were acquired by George IV, one from the celebrated Fonthill sale in 1822, and the other from Rundell, Bridge and Rundell for the sum of £31 10s 0d. Two other cups have carved ivory bodies of German workmanship of late seventeenth century date, both representing bacchanalian subjects (Plates XLI and XLII), while a third is carved with a battle scene, and is of late eighteenth century date (Plate XCVII). The silver-gilt mounts with the figures of satyrs and bacchantes on the covers and the figure handles of the two earlier pieces were wrought in

1814-15 by Paul Storr; while the more elaborate silver-gilt mounts and the figures of Venus and Adonis on the cover of the later ivory cup were executed in 1820-21 at the workshop of Rundell, Bridge and Rundell, the whole costing the large sum of £730. King George IV was evidently an admirer of carved ivories, for three others were mounted as cups in elaborate and costly settings of silver-gilt for the royal collection, and higher prices charged for them than would be asked to-day. These are illustrated on Plate LIII. Not one of the five ivory tankards is earlier than the second half of the eighteenth century. One of the earliest, which is carved with a fight between lions and bears, was bought in 1816 for £94 10s, and is stamped on the silver-gilt mounts with the Augsburg date-letter for 1760 and the mark of the maker, Johann Jacob Adam (Plate LXVI, No. 3). Dating from about the same time is a slightly smaller tankard carved with "Silenus and Bacchus," and mounted by an unknown silversmith of Frankfurt-am-Main (Plate LXVI, No. 1). The third German tankard is by a Munich craftsman named Weishau, dated 1769, and is of a religious character, the body being carved with cherubs carrying symbols of the Passion (Plate XCII, No. 2). The three remaining tankards are of Austrian origin and of the early nineteenth century, two having the Vienna mark for the year 1816 and the name of Ignaz Krautauer, a silversmith who was a prominent craftsman in the Austrian capital between the years 1771 and 1817. One of these pieces is carved with a representation of the death of Agag and the other with a bacchanalian subject (Plate LXVII, Nos. 2 and 3). The former was a gift, together with a sabre of early nineteenth century Austrian workmanship, to the prince regent from lord Stewart, then British ambassador at Vienna, where he had previously assisted his brother, viscount Castlereagh, and subsequently the duke of Wellington at the congress of Vienna. For this embassy, it may be noted in passing, as indeed was the case with all the British embassies, elaborate decorations were carried out for lord Stewart. According to the original accounts of Thomas Byfeld, carver and gilder to George III, a new state canopy was provided at a cost of £28 8s, and the state chair and stools regilt for £20. John Bywater of Grosvenor street supplied the canopy with damask and gold fringe and a Turkey carpet, and Thomas Charlton, the royal gold-laceman, supplied lord Stewart with gold fringe to the value of nearly £100. Of the few examples of the silver work of Ignaz Krautauer one of the most important is a large centre piece of the year 1815 in the Empire style—a style which instantly sprang into favour in Vienna—and now in the collection of the baroness Dürfeld-Remekhazy. The maker's marks stamped on the silver mounts of these and innumerable other carved ivory tankards merely indicate, as has been stated earlier, the name or the distinctive mark of the silversmith who wrought the silverwork; the name of the ivory carver was rarely displayed. One of the most prolific mounters of carved ivory cups and tankards was the Augsburg silversmith who made the silver dish with a representation of the Deluge, at Windsor castle, bearing the supposed mark of Andreas Wickhart the elder. Of the very few artists who signed their own works one was Bernard Strauss, an ivory carver established at Augsburg in the second half of the seventeenth century, whose rare works are represented in the Victoria and Albert museum by a large tankard with a bacchanalian scene and a Centaur and Lapith on the cover. A tall cup and cover carved with Olympic gods, also signed by him, is in the splendid collection of ivories in the imperial museum at Vienna.

The visit to England in 1814 of the allied sovereigns, Alexander I of Russia and Frederick William III of Prussia, is commemorated by at least one piece of plate at Windsor castle, namely the tankard made in 1814 by Jean Jacques Godet of Berlin and set with a medallion of Frederick William III and smaller medallions struck in commemoration of the battles fought by the Prussian armies in 1813 and 1814 (Plate XLIX, No. 2). This was given to the prince regent

by the king of Prussia, and no doubt a gift was also made by the emperor of Russia, which, however, cannot be traced. An exactly similar tankard by the same maker is in the possession of the duke of Cumberland. No record can be traced of any gifts of plate from the emperor of Austria, or from Louis XVIII on his visit in April 1814.

The royal plate was insufficient for the banquets and ceremonies on the occasion of this visit of the allied sovereigns, and recourse was had, as on the visits of the archdukes John and Louis of Austria in the following year, to the hiring of large quantities of silver from Rundell, Bridge and Rundell.

ROSE-WATER DISH, SILVER-GILT

THE HOLLOW of the dish is decorated with plain circular strap-work panels enclosed with scallops and rosettes alternately, and separated by six plain, hollow ellipses, the intervening spaces being filled with geometric strap-work and foliated arabesque scrolls, all burnished, on a dull ground. The centre is slightly raised, and is decorated with elliptical panels, filled with embossed sea monsters, the spaces between being embossed with fruit on a matted ground. The central boss, which is in two stages with ovolo borders, is overlaid by a plate with the badge of George IV as prince of Wales. The rim is narrow and flat, with an egg and tongue edging between plain mouldings, and is embellished with four elliptical panels embossed with sea monsters in strap-work frames, with bunches of fruit on each side. Four small, engraved, circular strap-work panels, filled with rosettes, and separated by engraved and burnished arabesque work, divide the four panels of sea monsters.

Diameter, 19 in.; height, 2½ in.

London date-letter for 1595-96. Maker's mark, $\pi\pi$, with a rose below, in a shaped shield, illustrated in Jackson's *English Goldsmiths and their marks*.

Plate I, N° 1

ROSE-WATER EWER, SILVER-GILT

THIS EWER has a vase-shaped body, decorated on the shoulder with three elliptical strap-work panels, two enclosing embossed dolphins, and the other with a cupid's head in high relief, the panels being separated by embossed fruit. The other part of the body is engraved with circles of strap-work filled with rosettes on a field of strap-work and arabesques, all burnished, on a matted ground, relieved by three long, plain ellipses in relief. The spout is semi-circular, with an applied cast ornament above, resembling a double row of beading, large and small. The narrow neck is decorated with two sunk oval panels and two circles of engraved strap-work filled with roses, separated by arabesque work, as on the body. At the junction of the neck with the body are three mouldings, two convex and the centre perpendicular, of ovolo and diaper designs. The stem is surmounted at its junction with the body by a bold ring chased with diaper, while the circular foot, which is embossed with dolphins, finishes at the base with two stages of egg and tongue moulding with a border between. The handle is surmounted by a small dolphin applied. On the inside of the lip is a lion's head in relief and the badge of George IV as prince of Wales.

This ewer and the above dish were bought in 1816 by the prince regent from Rundell, Bridge and Rundell for the sum of £94 10s.

Height, 14¾ in.

London date-letter for 1617-18. Maker's mark, wc , divided by an arrow, illustrated in Jackson's *English Goldsmiths and their marks*. The same mark is stamped on a plain flagon of 1625-26 belonging to the chapel of Peterhouse, Cambridge, which is illustrated in E. Alfred Jones's *The Old Plate of the Cambridge Colleges*, 1910.

Plate I, N° 2

Page 2




PLATE I

NAUTILUS CUP AND COVER, PARCEL-GILT

THE SHELL is held by four terminal mermaid figures, with richly decorated hair, high ruffs behind the necks, and with bodies ornamented with jewel-like work, the breasts remaining bare. Arabesque scrolls emerge from the shoulders, and join the lower part of the elaborate mount on the lip of the shell, the lip being slightly curved and finely engraved with a floriated ornamentation with dogs and grotesques, while below is a beaded string, ungilt, and an enriched fret-like ornament with rosettes. These four terminal figures are continued below in an ornament of grotesque male masks, raised beadings and fringes of scrolled foliage, which are joined at the ends to double flowers under the shell. The whorl of the shell is crowned by a dolphin's head in bold relief. The shell is supported on the head and shoulders of a figure of Neptune, ungilt, seated on a gilt hippocamp, his right hand supporting the shell and his left guiding the hippocamp. The latter rests on a domed ellipse, representing the sea, and embossed with waves and figures of monsters, and below this ellipse is a stand with a silver beading and a gilt gadroon border, supported by four figures of mermaids with forked tails, playing musical instruments, ungilt, in high ruffs and jewelled busts. These are separated by concave shells surmounted by small winged and scrolled mermaids. The inner whorl of the shell below the lid is cut to represent a helmet with barred visor. The cover is crowned with a statuette of Jupiter, seated on the eagle with outstretched wings, which rests upon an elliptical dome representing figures of winds, clouds, and cupids embracing. Jupiter, depicted as a Roman emperor, wields a thunderbolt, and in his left hand holds a sceptre crowned by a dove. The figure is ungilt, the rest gilt, except a beading. The dome is encircled by a flat border of open-work scrolls and fruit, joined by quatrefoils. Nine erect winged terminal figures, each resting upon four scrolls, are applied at intervals to the border. The interior of the domed cover is concealed inside by a flat gilt plate, with an oval boss in the centre, overlaid by a rich open-work design of ovals and garlands, in frosted silver.

According to Shaw's *Dresses and Decorations of the Middle Ages*, 1843, which contains a coloured illustration of this nautilus cup, it was bought by the court goldsmiths, Rundell, Bridge and Rundell, at the sale of the effects of Wanstead house in 1822, and was subsequently sold by them to George IV. A member of this firm, Mr John G. Bridge, informed Shaw that it was frequently seen by the celebrated sculptor, John Flaxman, R.A., who expressed his opinion that it was a work of the famous Benvenuto Cellini. But the presence of the Nuremberg mark and the character of the work proclaim the German origin of this fine cup.

Height, 20 in.

Marks: N, for Nuremberg, and the mark of Nicolaus Schmidt, a hammer (N^o 3140 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). 

Date, second half of the sixteenth century.



PLATE II

LARGE CUP AND COVER, SILVER-GILT

THE BODY is embellished with two rows of large plain bold bosses, the upper row being separated by small plain oval bosses. In the centre are strap-work panels filled with scrolled strap-work and embossed foliage on a granulated surface. The spaces above the top row of bosses and below the lower row are filled with foliated strap-work scrolls on a granulated surface. Encircling the body is a knotted moulding from which are suspended seven pieces of Gothic foliage fastened with rosettes. The elaborate stem is decorated with three winged female terms, divided by rams' heads, the surface being granulated. Above these are three scrolled brackets, separated by applied foliage, while below are six smaller brackets. The bottom of the stem is a circular collar, with raised edges, decorated with interlaced strap-work. It stands on a circular foot, decorated with repoussé work, and with an ovolo edging. Under the edge of the foot is a knotted moulding, as on the cup, and below this are pieces of Gothic foliage attached by rosettes. The foot is embellished with large plain bosses, separated by strap-work scrolls similar to those on the cup. The decoration on the foot is repeated on a larger scale on the cover, the edge of which is embellished with flat ovolo work. A high, plain, reel-shaped pedestal, supported by three scrolled winged terminal figures, with small brackets between, surmounts the cover, which is crowned by a figure of Fortitude in a dress enriched by scrolled strap-work, her left hand resting on a plain pillar. The top of the pedestal has a row of pointed ovals in relief. This cup was presented by Charles I during his parliament at Oxford to one of the chief officials of the university.

Total height, 23 in.; diameter of the mouth, 5½ in.

Weight, 65 oz. 10 dwt.

Marks: N for Nuremberg and the maker's mark, MH, conjoined, in an oblong, the mark of Michel Haussner (N° 3177 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition).

Date, beginning of the seventeenth century.

Plate III, N° 1

LARGE COVERED CUP, SILVER-GILT

THE BODY and the high cover are embellished with large plain lobes; small cupids' masks with scrolls are applied between the lobes below the plain lip, which has a twisted cord running around it. The stem is a figure of Mucius Scævola, in Roman costume, holding an oval fluted shield in his left hand, and a sword in his right hand in a fire in a circular fluted vase, which has small lion mask handles on a plain baluster stem, supported by two dragon scrolls. The top of the stem is joined to the body by a narrow collar with plain ovals and with Gothic foliage suspended below. The figure stands on an octofoil base of long, plain radiating lobes, embellished with pieces of cut foliage, lizards, insects, shells, and a tortoise, all applied. The edge is stamped with plain ovals, as on the top of the stem, and below this the octofoil foot is plain and moulded. The edge of the cover is fluted, and small pierced scrolly ornaments are applied between the lobes above the edge. The cover is surmounted by a warrior on a prancing charger, the helmet being surmounted by a demi-lion holding fleurs-de-lis in the paws. This figure stands on a circular fluted pedestal supported by three scrolled brackets.



PLATE III

The lip is inscribed:

Anno puramillesimum quingentesimum nonagesimofexto præfens poculum, ab Henrico Wilhelem de Republica Wirtzburgensi, septem gestis consulatibus alsq officijs probe administratis præclarissime merito in ultimæ voluntatis suæ dispositione dono datum. Postea per Nobilem Clarissimum consultissimumq Virum Dominum Christianum Baur ab Eijfeneck Sacræ Cæsar. Maiestatis itemq principum Bamberg et Wirtzburgensis Consiliarium ac præfati Dñi Henrici in coniugio, fortunis, laboribus, Magistratibusq successorem Calend Ianuarii A°. 1624 dum et ipse Septimum ageret consulem duplicato prætio illustrius redditum Curiaq senatoriæ præfentatum.

The lower part of the base of the cup is a later restoration and addition.

Weight, 79 oz. 1 odwt.

Total height, 2 3 in.; diameter of the mouth, 6 in.

Marks: N, in a circle—for Nuremberg, FH,—for Friedrich Hillebrand[t], (Hildebrand or Hilleprand), who died in 1608 (N° 3137 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). **FH**

Date, circa 1590.

LARGE OVAL DISH, SILVER-GILT


IN THE deep depression is an embossed scene representing the Deluge, a large dolphin forming the centre. On the wide border, which has a shaped edge, are four large panels, with burnished foliated scroll borders, one representing Noah about to enter the ark, the other three panels being filled with groups of various kinds of animals and birds. The bottom of each panel is decorated with the face of a monster in relief. Between the panels are terminal winged figures, ending in acanthus leaves, in bold relief.

The garter and motto with the badge of George IV as prince of Wales, surmounted by the royal crown, are engraved on the back.

This dish was acquired by George IV when prince regent from Rundell, Bridge and Rundell in 1817, with an ewer, the price of the two being £222 18s.

Dimensions: length, 25 $\frac{1}{4}$ in.; width, 21 $\frac{1}{4}$ in.

Weight, 119 $\frac{1}{2}$ oz.

Marks: the pine-cone of Augsburg, and AW, conjoined, in a circle, perhaps the mark of Andreas Wickhart, who was born in 1600 and died in 1674 (N^o 342 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). 

Date, circa 1645.



PLATE IV

LARGE ROSE-WATER DISH & EWER, SILVER-GILT

THE PLAIN dish is multifoil in outline. In the centre is a sexfoil platform engraved with the cipher and arms of Elizabeth, queen of Bohemia.

The dish is inscribed in two divisions on the rim

(j.) "This dish and ewer, in form of the white and the red rose, belonged to ELIZABETH daughter of JAMES VI king of Scotland and I of England, married to FREDERICK Elector Palatine, and afterwards king of Bohemia, by whom she had a daughter, SOPHIA married to ERNESTUS Elector of Hanover, the representative of the house of Brunswick, Hanover, Lunenburg, Wolfenbüttel, Zell, etc. etc., and by whom she had a son GEORGE who upon the death of QUEEN ANN in 1714 succeeded to the crown of GREAT BRITAIN."

(ij.) "Description of the arms engraved in centre of dish, 1. Bohemia, a lion rampant, double queveed ar. 2. Palatine of the Rhine, fusilly bendy sinister, ar. and az.; in dexter, a lion rampant ar. langued and armed gu.; in base, a mound or, for the dignity of High Steward of the Empire. 3. Silesia, an eagle displayed sa. crowned of the field charged on the breast with a crescent, the points terminating like a trefoil ar. 4. Moravia, an eagle displayed chequy, ar. and gu. 5. Lower Lousatia, a wall or masoned sa. impaling 6. Upper Lousatia, ar. an ox passant gu. collared and belled or. impaling France and England quarterly with Scotland and Ireland."

The dish is also engraved with the garter and motto and the badge of George IV as prince of Wales, surmounted by the royal crown.


Diameter, 2 2 in.

The long body of the ewer is plain, except for the narrow border of slight acanthus foliage, engraved under the lip. The short stem has an applied shoulder in the form of a rose at the junction with the body. The foot is sexfoil in outline. The plain scrolled handle is hollow. It is engraved with the garter and motto and the badge of George IV as on the dish.

These two pieces were bought in 1816 by George IV, when prince regent, from Rundell, Bridge and Rundell, and are described in their bill thus: "A large and curious gilt salver of white and red rose & ewer to do., 137 oz. 5 dwt. at 9s. 6d. oz., £65 3s. 10d.; thoroughly repairing do., £2 18s.; engraving 2 inscriptions, £5 8s.; gilding, £36 10s."

Height to the rim, 8 1/2 in.

Total weight of both pieces, 133 oz. 13 dwt.

The mark of The Hague; a date-letter; and an unknown maker's mark 
Dutch, circa 1650.

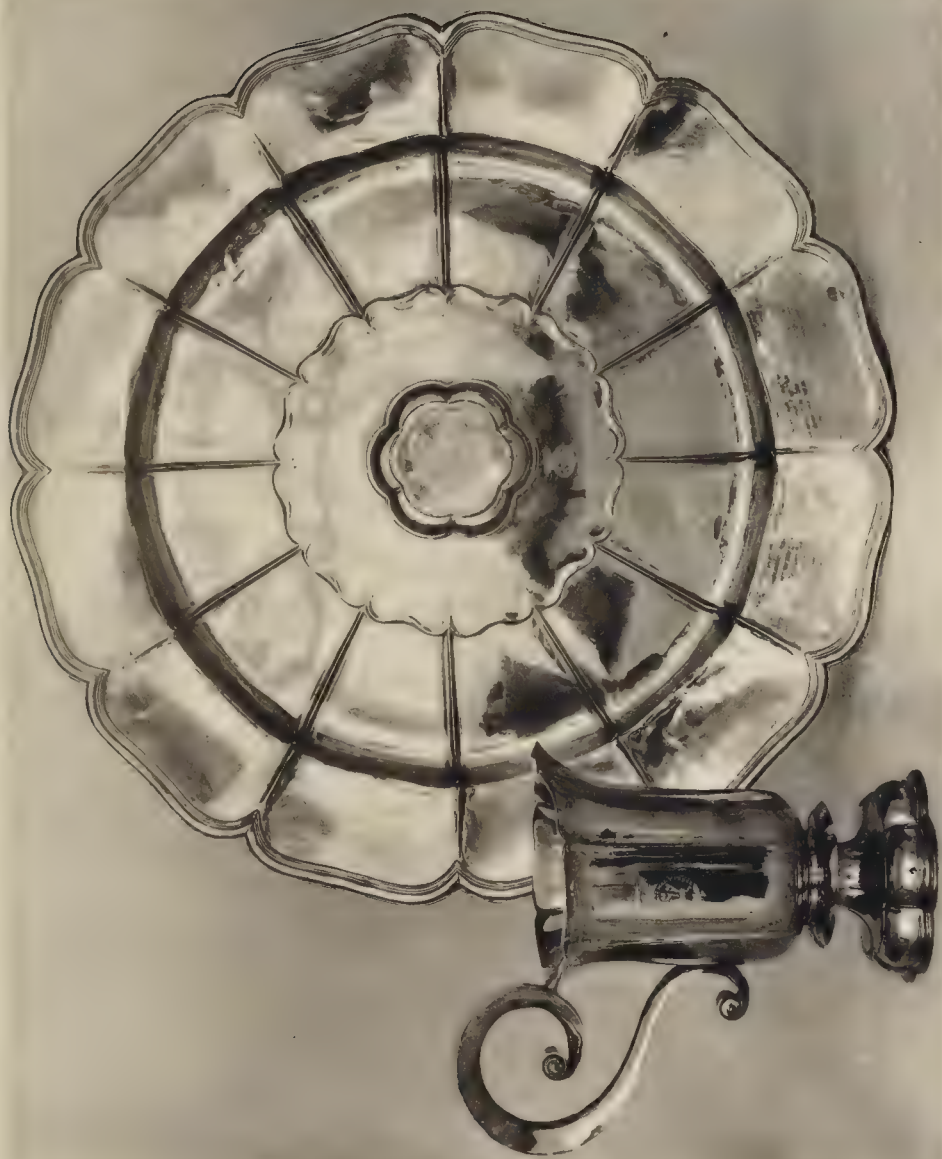


PLATE V

LARGE OVAL DISH, SILVER-GILT

IN THE depression is a boldly embossed scene representing the well-known subject of Mucius Scævola. On the wide border, which has a burnished scalloped edge, are eight circular medallions with plain burnished frames, enclosing embossed busts of Roman emperors, with their names inscribed as follows:

IVLIVS. CAE:

GA: LICINIVS

PHILIPPVS. AR

PROB: CAESAR

HOSTILIA

MAX: IMIANVS


SERGI: GALB:

OCTA: AV:

The space between each medallion is occupied by boldly embossed flowers, foliage and fruit.

Length, $2\frac{3}{4}$ in.; width, $2\frac{1}{4}$ in.

Weight, 62 oz. 15 dwt.

Marks: the pine-cone of Augsburg, and II, with a horn below, in a circle; probably the mark of Johann Jäger, who died in 1669, or of Jacob Jäger, who died in 1673 or 1674 (N^o 375 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). 

Date, circa 1650.



PLATE VI

TALL CUP AND COVER, SILVER-GILT

THE LIP is plain and the body is divided into three sections; the upper is embossed with three circular medallions of Roman emperors, separated by embossed festoons of fruit, with acanthus foliage on a matted ground. The middle is plain while the lower is decorated with three oval panels of landscapes separated by similar festoons and foliage. The base of the body is chased with foliage. Supporting the cup is a figure of young Bacchus, standing on a high circular pedestal embossed with festoons of fruit and foliage as on the body, similar decoration being repeated on the border of the foot, with the addition of three oval panels of landscapes. The edge of the foot is crinkled, as is the edge of the cover, which is decorated with three panels of landscapes, separated by embossed festoons of fruit and acanthus foliage. A female figure, standing on a plain ball amid cut foliage, surmounts the cover.

Total height, 18 in.; diameter of the mouth, 4½ in.

Weight, 29 oz. 10 dwt.

Marks: the pine-cone of Augsburg, and **LS** in an oval, probably the mark of Ludwig Schneider, who died in 1729 (N° 483 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition).

LS

Date, the end of the seventeenth century.

Plate VII, N° 1





LARGE CHALICE WITH COVER, SILVER-GILT

THE PLAIN shallow bowl is enclosed in a frame reaching within an inch of the lip, which is embossed with sheaves of corn and vines, rosettes and acanthus foliage. The large vase-shaped stem is repoussé with symbols of the Passion, which are separated by cherubs' heads in high relief, the lower part being decorated with acanthus foliage. The high circular base is embellished with four strap-work panels, enclosing embossed figures of the Good Shepherd, a figure with a helmet and whip, a figure of a Pope, and St Catherine. Embossed on the lower octofoil platform are symbols of the Passion. On the cover, the edge of which is repoussé with vines, are four Biblical scenes, (j.) Abraham's offerings to Melchisedech, (ij.) Moses and the children of Israel gathering manna in the wilderness, (iij.) Christ and the two disciples at Emmaus, (iv.) the Last Supper. The cover is surmounted by a large acanthus crown with four large cherubs, which is crowned by a crucifix on two plain balls, one of them being enclosed in acanthus leaves and supported by four scrolled brackets.

The garter and royal crest are engraved on the lip.

Total height, 23 in.; diameter of the mouth, 6½ in.; diameter of the foot, 8½ in.

Weight, 74 oz. 5 dwt.

Marks: (1) the mark of Amsterdam; (2) the Dutch control mark; (3) the date-letter for 1670; and (4) the mark of the maker, Joannes Bogaert.    

Dutch, 1670.

Plate VII, N° 2



PLATE VII

TALL CUP AND COVER, SILVER-GILT

THE BODY is covered with plain lobes. The lip which has a twisted cording below is engraved with running animals amid foliated scroll work. The lobed vase-shaped stem, which has been restored within recent times, is supported by three scrolled brackets, and rests on a high, lobed, circular base. The cover has a fluted edging (new) and is surmounted by a griffin holding a trefoil, and standing on a high pedestal, with cut leaves, supported by three scrolled brackets. Engraved inside the cover are two shields of arms, illustrated below: A crescent impaling three mullets, for Framel; and a demi-figure with an arrow, for Flentz of Nuremberg.

Total height 15 $\frac{3}{16}$ in.; diameter of the mouth, 4 $\frac{3}{16}$ in.

Weight, 26 oz. 10 dwts.

Marks: N, for Nuremberg, and 1s in a monogram, in an oval, perhaps for Jacob Stöer **N** **\$**
German, early seventeenth century.



A VERY LARGE CIRCULAR DISH, SILVER-GILT

IN THE centre of the plain burnished depression is a large embossed rose, surmounted by the royal crown, with the cipher of queen Anne, on a matted surface, enclosed in a wreath of laurel, which has four rosettes on it. This cipher was substituted probably for that of Charles II, which is the date of the dish. The wide flat border is boldly embossed with a lion, unicorn, a running hound and a stag, amid embossed tulips and other flowers.

Diameter, 2 5 in.; width of the border, 5 $\frac{1}{4}$ in.

Weight, 155 oz. 10 dwt.

The only mark is s, with a crown above, in a plain shield. This same unknown English silver-smith's mark also appears on the set of six sconces, described on page 44 and illustrated on plate XXII.

English, circa 1670.



PLATE VIII

TWO LARGE FIRE-DOGS, SILVER-GILT

BOTH PIECES are alike in size and design; they are scrolled at the sides and decorated in front with a large lion's mask and claws, and with two lions issuing from a large foliated knob. In the middle is the cipher of Charles II, surmounted by the royal crown, with a festoon and an eagle seated thereon above. At the sides are demi-griffins with acanthus extremities, supported on two lions' claws. Each piece is surmounted by a large vase-shaped ornament, elaborately decorated with acanthus, fluting, and festoons suspended from four male masks, and is crowned by a flame-like finial. The badge of George IV as prince of Wales is engraved on the backs. The plain quadrangular pedestals, which are supported on four acanthus feet, joined by shells and scrolls, are embellished with large acanthus applied, and are engraved with the same royal badge. The mark of Paul Storr for 1814-15 is stamped on parts of the pedestals. In 1817 these fire-dogs were further restored and new parts made by Rundell, Bridge and Rundell, whose bill for them is as follows: "sundry repairs to two large chased silver fire-dogs received from Windsor Castle, making good the defective parts and preparing for gilding—gilding do. all over in the very best manner, £230; a richly chased shaped leaf and scroll plinth to receive one of the above fire-dogs, and chased leaf ornaments to the other, 194 oz., fashion 9s. 6d. oz., £160 1s.; engraving crest, garter and crown, 12s.; gilding the above plinth all over and do. the chased leaf ornaments, £31. Total £421 13s." Total height, 33 in.

Weight, 1079 oz., 10 dwts.

Date, Charles II, with later additions of George IV.



PLATE IX

LARGE CIRCULAR DISH, SILVER-GILT

THE DISH is quite plain, and in the centre is a large circular plaque, highly embossed with a scene representing Cimon receiving nourishment from the breast of his daughter, Pero. The plaque is enclosed in a laurel frame, boldly embossed. The royal arms of William III and the cipher of queen Anne are engraved on the wide flat border, which has a moulded edge. The plaque is probably of German workmanship of the seventeenth century.

Diameter, 25 $\frac{3}{4}$ in.

Weight, 200 oz.

London date-letter for 1672-73. The maker's mark is illegible.



PLATE X

LARGE OVAL DISH, SILVER-GILT

IN THE centre is an embossed scene representing the "Feast of the Gods," in a laurel frame. The other part of the dish is of open basket-work, upon which are four large, circular, embossed medallions of amorini, representing the four seasons. Between these are large groups of embossed fruit, applied. The edge is composed of embossed corded work and scalloping. The garter and motto, surmounted by the royal crown, are engraved with the initials PP on the back.

Dimensions: 22 $\frac{3}{4}$ in. long; 19 $\frac{1}{4}$ in. wide.

Weight, 50 $\frac{3}{4}$ oz.

Marks: the pine-cone of Augsburg and the maker's mark, AG, in an elongated oval, probably for Adolf Gaap, who died in 1695 (N^o 403 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). **AG**

It also bears the Dutch control mark, v crowned.

German, circa 1675.



PLATE XI

PEG TANKARD AND COVER, SILVER-GILT

THE CYLINDRICAL body, which is delicately engraved with sprays of tulips and other flowers, stands on three pomegranate feet with foliage applied to the body. The plain scrolled handle terminates in a shield, and the thumbpiece is formed of two pomegranates. The slightly domed cover is engraved with tulips and fruit, and the coat of arms illustrated below. The royal arms of William IV and the arms of Moreton, lord Ducie, are engraved on the body, the latter being blazoned as follows: 1. Argent a chevron gules between three square buckles sable, for Moreton; 2. Or two leopards gules (here wrongly engraved as sable), for Ducie; 3. Argent a bend engrailed gules with a leopard's head between two crescents [? argent] thereon and a chief azure with three roses [? argent], for . . .; 4. Gules a mermaid argent with her comb and glass or, for Prestwich of Holme. Supporters: two unicorns argent with horns, hooves and manes or and having crowns party or and gules about their necks. The shield is ensigned with the coronet of a baron, and has the family motto, PERSEVERANDO, on a scroll below it.

The cover is inscribed: "Presented to His Majesty William the Fourth by the Lord Ducie 19th Dec. 1834."

Lord Ducie succeeded his father as fourth baron in 1808 and was created earl of Ducie and baron Moreton of Tortworth, January 28, 1837.

Height, 6½ in.

Weight, 28 oz.

York date-letter for 1681-82. Maker's mark, IP, in a shaped shield, for John Plummer.





PLATE XII

A STATUETTE OF A CAVALIER ON HORSEBACK SILVER-GILT

THE PRANCING horse rests on its hind legs on a high oval pedestal. The cavalier is in classical dress, with large plumes in the helmet. The top part of the pedestal is quite plain, while the rounded base is embossed with two circular medallions of Socrates and Hippocrates, with applied laurel garlands on either side. The spaces between are embossed with two terminal figures of amorini and bold foliated scrolls on a matted ground. The plain edges of the pedestal are scalloped.

Height, 20½ in.

Weight, 127 oz.


Marks: The pine-cone of Augsburg, and HM, in an oval, probably the mark of Heinrich Mannlich, who was born about 1625, and worked as a goldsmith at Troppau from 1649 till 1651, when he moved to Augsburg and remained there till his death in 1698 (N° 374 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). According to L. Forrer's *Dictionary of Medallists*, 1907, this silversmith was also a seal engraver at Augsburg.  German, second half of the seventeenth century.



PLATE XIII

FOUR TWO-LIGHT SCONCES, SILVER-GILT

IN THE centre is a plain burnished shield, with a festoon of grapes and flowers in high relief suspended from the two scrolled ends at the top. The sides are pierced and embossed with bold acanthus leaves, enclosed in burnished scrolls. Garlands of oak foliage, with vines at the ends, are suspended from the hands of two amorini seated on the shoulders of the sconces. They are surmounted by the cipher of William and Mary, applied on a plain foliated shield, surmounted by a royal crown of later date. The two scrolled candle brackets are covered with vines and acorns, and the edges of the grease pans are decorated with oak foliage in relief. The candle sockets are decorated with pierced acanthus foliage.

The nozzles were made by Paul Storr in 1816 for Rundell, Bridge and Rundell.

Height, 19 in.

No marks.

English, second half of the seventeenth century.



PLATE XIV

PAIR OF TAZZE, SILVER-GILT

INSERTED in the tops are embossed medallions representing subjects from Ovid's "Metamorphoses," enclosed in embossed laurel frames, the edges being plain. The undersides of the tops are embossed with cuttle-fish and scrolled panels. The stems are in the form of figures of Nubians, kneeling on high pedestals, embossed with cuttle-fish, the feet being sexfoil in outline. The initials, HB, are engraved on the foot of one, and HHB, on the other tazza.

Height, $8\frac{1}{2}$ in.; diameter of the tops, $8\frac{1}{2}$ in.

Weight, 47 oz. 10 dwt.

Marks: the mark of Hamburg and an illegible maker's mark.

German, second half of the seventeenth century.



PLATE XV

AN OVAL DISH WITH TWO HANDLES, SILVER-GILT

THE CENTRE is embossed with the goddess Flora, in a foliated and scrolled frame. The wide basket-work border is decorated with four oval panels, in embossed laurel frames, with embossed castles and houses, the border being scalloped. The handles are embossed with fruit and foliated scrolls.

The garter and motto, surmounted by the royal crown, are engraved with the initials PP on the back.

Dimensions: 22 $\frac{3}{4}$ in. long; 14 $\frac{3}{4}$ in. wide.

Weight, 26 $\frac{1}{2}$ oz.

Marks: the pine-cone of Augsburg, and the maker's mark, ss, in an oval cartouche, probably the mark of Samuel Schneeweiss, who died in 1697 **SS** (N^o 421 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition).

German, second half of the seventeenth century.



PLATE XVI

PAIR OF ONE-LIGHT SCONCES, SILVER-GILT

IN THE centre is a plain shield, in a wreath of palm branches, with a boy on a lion couchant applied in the centre, and an eagle displayed embossed above. At the top is a large female bust in high relief, in an oval frame of fruit, supported at the top by cupids, and at the sides by draped female figures. A smaller bust is applied below the shield. A garland held by embossed cupids runs down the sides, joined at the bottom in lions' mouths. Two lions are embossed at the sides, and the intervening spaces are embossed with acanthus foliage ending in griffins. The single scrolled candle bracket is covered with acanthus foliage, and the edge of the grease pan is decorated with foliage.

The sconces are surmounted by the cipher of William and Mary, applied in a plain foliated shield, with the royal crown (of later date) affixed above.

In 1816 these sconces were restored by Rundell, Bridge and Rundell, and are described in their bill thus: "silver shields at back of 2 cupid and lion sconces, fixing the cyphers and crown, nuts furnished and making good the broken parts for gilding, silver added, and repairing in sundry places 4 large sconces with cupid backs and double branches, new screws, nozels etc. added, making good the several parts for gilding and silver added, 24 oz. 10dwt., fashion for the six, £32, £40 11s. 6d.; 10 silver nozels added to do., 22 oz., fashion 12s. 6d. each, £13 19s.; engraving crest, garter and crown on do., 2s. each, £1; gilding do. and double branches all over in the best manner to match the former ones, 4 double, £46 18s. each, £187 12s.; 2 single do., £28 10s. each, £57."

The nozzles bear the mark of Paul Storr. The four large sconces with cupid backs and double branches, mentioned in this bill, cannot be traced.

Height, 21 in.

Weight, 151 oz., 10dwt.

No marks.

English, second half of the seventeenth century.



PLATE XVII

PAIR OF LARGE, PLAIN, OVAL BOTTLES OR FLASKS, SILVER-GILT

THE BODIES have a surbase of applied acanthus leaves, known as "cut-card" work. Heavy curb chains are attached to the large grotesque masks applied to the shoulders. The low feet are plain and moulded. A garland of vines, added early in the nineteenth century, encircles the necks; the lips are moulded, and plain mouldings encircle the necks near the lips. The covers are decorated with "cut-card" work and are surmounted by open trefoil handles, with small chains attached.

The following inscription in black letter is engraved on the bottoms:

**His Royal Highness
The Duke of York**

The royal arms of George III, as borne after 1816, are engraved in the middle of the bodies.
Height, 17 in.

Weight, 214 oz.

London date-letter for 1690-91. Maker's mark, GG, for George Garthorne.



PLATE XVIII

TWO SMALL FIRE-DOGS, SILVER-GILT

THESE ARE scrolled and mounted on ebony, the cipher of William III, surmounted by the royal crown in relief forming the centre. They are surmounted by figures of the young Bacchus standing on a square-shaped pedestal with gadroon borders, the garter being engraved thereon. The sides have acanthus husks running down.

The lower parts are stamped with the London date-letter for 1696-97, and the maker's mark, AM, in a monogram, probably for Andrew Moore. The pedestals with the figures of Bacchus were added in 1821.

Rundell, Bridge and Rundell's account in 1821 refers to these as follows:

New silver backs added to chased fire-dogs with arms and devices chased out on d°. 45 ozs.
1 dwt. fashion £11 18s. od.

gilding d°. all over

Height, 17 in.

£27 17 1
£18 18 0
£14 18 0

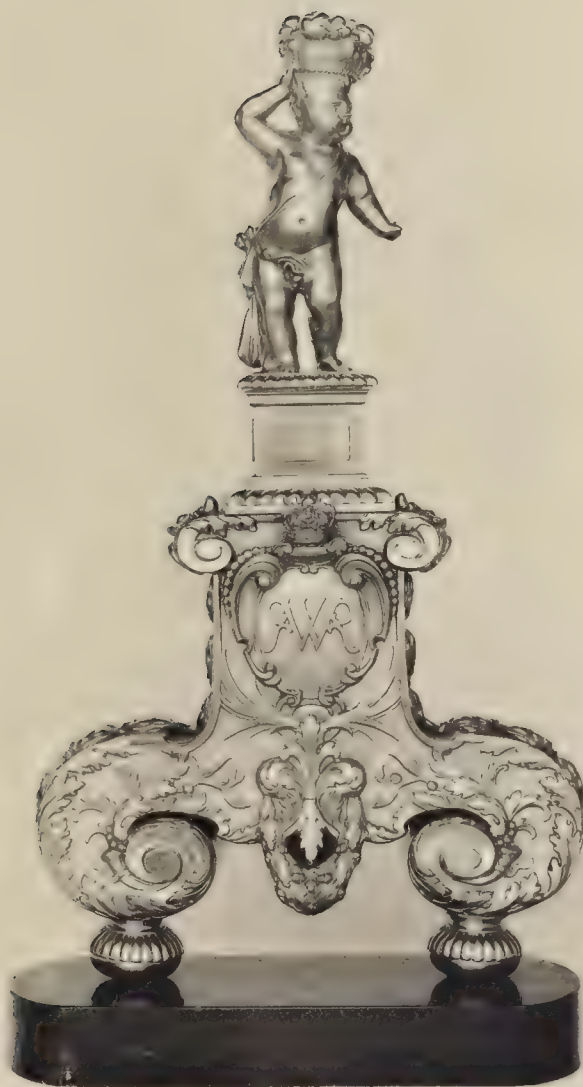


PLATE XIX

LARGE DISH, SILVER-GILT

IN THE centre is a circular embossed plaque with laurel border, representing a lion and stag hunt, the figures being in classical costumes, while others have Oriental turbans. This is German work of the end of the seventeenth century. The high wide border is in eight divisions, boldly embossed with large tulips and other flowers, the edge being embossed with grotesque masks. The foot is low and plain. The garter and the initials, PP, are engraved on the dish.

London date-letter for 1819-20.

Diameter, 26in.; height, 6½in.

Weight, 146 oz. 10dwt.



PLATE XX

EWER WITH COVER, SILVER-GILT

THE CYLINDRICAL body is divided in the middle by a plain horizontal moulding, the upper half being plain, while the lower part is applied with cut acanthus foliage, known as "cut-card" work, under engraved arches with the upper edges scalloped. The harp-shaped handle is decorated with a scroll and acanthus leaf. The short covered spout is fluted underneath. The body is supported on a short stem with a plain compressed knop, and rests on a plain low moulded base. The low cover has a moulded edge and is surmounted by a circular knob on a disk of open strap-work on a matted ground. The royal arms and cipher of William and Mary are engraved on the front of the ewer.

Height, 9 $\frac{3}{4}$ in.

Weight, 57 oz. 15 dwt.

London date-letter for 1690-91. Maker's mark, FG, with a pellet below, in a shaped shield, probably for Francis Garthorne.

THE COMPANION EWER, SILVER-GILT

THIS is exactly similar in shape and size. The arms of William III are engraved in front, but his cipher has been replaced by that of queen Anne.

Weight, 51 oz.

London date-letter for 1696-97. Maker's mark, GG, in a shaped shield, for George Garthorne.



PLATE XXI

SIX TWO-LIGHT SCONCES, SILVER-GILT

IN THE centre of each is an embossed scene, representing "The Judgment of Solomon," surmounted by the royal crown on a shell. The other parts of the sconces are embossed with garlands of four emblematical devices of the rose, thistle, Irish harp and fleur-de-lis, the remainder of the ground having acanthus scrolls on a granulated surface. The lower parts have festoons of laurels suspended from scrolled acanthus leaves. The two scrolled candle brackets are applied with acanthus leaves, and the borders of the grease pans are decorated with oak leaves in relief, while the plain candle sockets are enclosed in acanthus foliage.

The sconces are surmounted by large embossed royal crowns of later date in the centre, above the applied cipher of William and Mary, flanked by two embossed royal crowns, also of later date, on the top of the scrolled shoulders.

In 1812 these sconces were restored for the prince regent by Rundell, Bridge and Rundell, and are described in their bill thus: "sundry repairs to 6 chased silver sconces, new making part of chased festoons, etc., 16 oz. silver added £19 12s.; new boiling and burnishing £5 12s." They were also re-gilt at a cost of £55 each, and a new sceptre was made for one of the figures of Solomon at an additional cost of £3 18s.

The nozzles were made by Paul Storr in 1816, for Rundell, Bridge and Rundell, for the sum of £20 7s. 3d., the weight being 30 oz. 15 dwt. A further charge of £3 18s. was made for gilding them.

Height, 20½ in.

Weight, 930 oz.

Maker's mark, s. crowned, in a plain shield. This is the mark of a prominent royal goldsmith of the time of Charles II, though, unfortunately, his name is not known. Among the important pieces of plate bearing his mark are a large bottle, given in 1663 by Charles II to the czar Alexis of Russia, which is now in the Kremlin; an inkstand of 1685-86 at Buckingham palace; a rose-water dish and ewer of 1668-69, at Queen's college, Oxford; four sconces in the possession of the duke of Buccleuch; and a chalice and alms-dish belonging to the old Dutch or German chapel royal, now Marlborough house chapel. In addition to these sconces, there is at Windsor castle the large dish illustrated on plate VIII. The chalices and patens and the pair of large flagons, from the old Chapel Royal at Whitehall, which are now at Buckingham palace and illustrated on plates CII and CIII, are by the same maker. The bottle here mentioned is illustrated in E. Alfred Jones's *Old English Plate of the Emperor of Russia*, 1909; and the chalice and alms-dish in the same author's book, *The Old Silver Sacramental Vessels of Foreign Protestant Churches in England*, 1908. An illustration of the Queen's college dish and ewer appears in H. C. Moffatt's *Old Oxford Plate*, 1906.

English, second half of the seventeenth century.



PLATE XXII

PORRINGER AND COVER, SILVER-GILT

THE BOWL which is multifoil in outline, is decorated with ten panels, divided by plain burnished straps, decorated with trees, animals and birds, in relief, in oriental taste, on matted backgrounds. The low foot is decorated with panels of flowers in relief. The two flat handles are scrolled, with raised burnished edges, the sunken part being matted. The lip and the edge of the cover are engraved with an acanthus-like decoration. The slightly domed cover, which is surmounted by a plain lobed knob, on a plain radiating ornament, is decorated in a similar manner to the bowl. The garter surmounted by the royal crown is engraved underneath.

No marks.

Total height, 5½ in.; diameter, 5¼ in.

Weight, 5 1 oz. 5 dwt.

English, early eighteenth century.

Plate XXIII, N° 1

PORRINGER AND COVER, SILVER-GILT

ON one side of the body is engraved an oval panel representing Jacob receiving Isaac's blessing, and on the opposite side is another panel with the return of Esau from the hunt, after the blessing of Jacob by Isaac. The border is delicately chased in slight relief with a band of foliage, cupids riding animals, cupids, animals, etc., terminating under the handles in an engraved scrolled ornament. The foot is low and plain, while the two handles are composed of coiled serpents. The low cover is delicately engraved with four oval panels with figures representing the four evangelists, each panel being divided by bouquets of flowers and foliated scrolls, a serpent and a cock, an hour-glass and a book on a table, a coiled serpent with laurel across and a globe, all in slight relief. A coiled serpent handle surmounts the cover.

The garter is engraved inside the cover.

A Dutch inscription, partially obliterated, is engraved on the bottom of the porringer,

"Anna . . . eliels van Vaerlaer."

Total height, 4¾ in.; diameter, 4¼ in.

Weight, 14 oz. 10 dwt.

Marks: the mark of Amsterdam; the date-letter for 1648; and an unknown maker's mark:



Dutch, 1648.



PLATE XXIII

A LARGE OVAL DISH, SILVER-GILT

IN THE centre is a large embossed plaque, $19\frac{1}{2}$ in. long, representing "Thomyris with the head of Cyrus." The border is embossed with baskets of fruit, garlands of fruit, and foliated scrolls, the edge being gadrooned.

The dish is inscribed: "Sep. 20th 1824 This rim weighing 112 oz. 17dwt. was made to receive a medallion weighing 37 oz. of an unknown assay to be added without solder."

The date of the plaque, which is of German origin, is the late seventeenth century.

Dimensions: $27\frac{1}{2}$ in. long, $24\frac{1}{4}$ in. wide.

Marks on the dish: London date-letter for 1824-25. Maker's mark, wz , in an oblong.



PLATE XXIV

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TAZZA, SILVER-GILT

ALARGE circular medallion, with allegorical subjects in relief, is set in a laurel frame in the top. The underside is embossed with masks and trophies of arms in the manner of the Renaissance. The stem is in the form of a boy, holding corn in his right hand, seated on a high circular base, which is embossed with cupids' masks, festoons of fruit and flowers, and with an ovolo edge.

The tazza is inscribed on the back: "May 30, 1827. This plate and foot made to receive a medallion and figure of unknown assay weighing 16 oz. 10 dwt."

The medallion and the figure are of German origin of the seventeenth century.

The garter is engraved on the rim.


Height, 9 in.; diameter of the top, 9 $\frac{1}{8}$ in.

Weight, 52 oz. 10 dwt.

Marks on the newer parts, London date-letter for 1827-28. Maker's mark, 1A, in an oblong. Plate XXV, N° 1

TAZZA, SILVER-GILT

THE MEDALLION in this tazza represents a scene of the woman of Samaria at the well. The tazza is in every other respect like the preceding one.

The medallion bears two marks, the pine-cone of Augsburg, and . The same marks are stamped on the nautilus-shell cup on plate XL. Three Augsburg silversmiths named Lorenz Biller are mentioned in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition, as having died in 1685, 1720 and 1726. This medallion and the nautilus-cup were, perhaps, made by the second of these craftsmen.

Weight, 52 oz. 15 dwt.



PLATE XXV

LARGE CIRCULAR DISH, SILVER-GILT

THE CENTRE is entirely covered with a battle scene—a chariot in the background—highly embossed. The border is embossed with four large panels, with plain scrolled borders, representing a lion hunt, a stag hunt, and four battle scenes, the soldiers in classical costume, all boldly embossed. These are separated by smaller panels containing landscapes and decorated with grotesque masks at the bottoms. Between the panels are various animals' heads, with their fore and hind quarters hanging, in high relief. The edge is chased with acanthus foliage between two plain mouldings. The garter with the royal crest, and the initials PP, are engraved on the back.

Diameter, 29 $\frac{1}{2}$ in.

Weight, 241 oz., 5 dwt.

Probably Dutch, circa 1675.



PLATE XXVI

IVORY SHELL-SHAPED CUP, WITH SILVER-GILT MOUNTS

THE BOWL is finely carved with a bear hunt. It is supported by a large figure of Hercules, standing on a ground carved with two hounds and two hares. The lower gilt edge is decorated with flowers in relief, which is stamped with the maker's mark, *dc*, and another unrecognizable mark. The mounts of the lip and foot are decorated with ivy leaves in relief, and set with stones. These mounts have the London date-letter for 1824-25 and the maker's mark, *1B*, crowned, for John Bridge. The cover, which is surmounted by a figure of Diana, is carved with three recumbent female figures, one resting her head on a stag, and with a boar hunt. From the Fonthill sale 1822.

By Magnus Berg, a Norwegian ivory worker (1666-1739).

Total height, 19½ in.

Plate XXVII, N° 1

TALL IVORY CUP & COVER, WITH PLAIN SILVER-GILT MOUNTS

THE IVORY body, which is slightly cracked, is carved with the "Rape of the Sabine women," and is supported by ivory figures of the "Three Graces." On the cover is an ivory figure of Romulus, standing on a platform surrounded by figures of Romulus and Remus sucking the wolf, and other figures of amorini. On the foot are ivory figures of boys in various attitudes.

This cup was bought by the prince regent from Rundell, Bridge and Rundell, in 1821, the price being £31 10s.

Total height, 21½ in.

No marks.

Both these cups were carved by Magnus Berg, a Norwegian ivory worker, during his second visit to Copenhagen, where most of his life was spent. The date of the ivory carvings is about 1715.



PLATE XXVII

PAIR OF DISHES, SILVER-GILT

THESE ARE octofoil in shape, and the centre of one is embossed with a scene representing the Good Samaritan, and the other a young triton riding on a sea-horse. The wide borders are divided into eight sections boldly embossed with various flowers, frosted on a plain burnished surface, while the edge is embossed with cuttle-fish. The dishes stand on low plain feet. The garter and motto with the royal crown, and the initials PP, are engraved on the backs of both pieces. The initials ^{IA}VM are also engraved on one of the dishes.

Marks: On the dish with the Good Samaritan:   

Probably Flemish, end of the seventeenth century.

The other dish, which is a copy of this, except for the central scene, is marked with the London date-letter for 1819-20, and a maker's mark, E·F with a pellet between, in a four-lobed shield.

The plaque in the centre is perhaps Flemish of about the year 1700.

Diameter, 1 5½ in.

Weight, 65 oz.

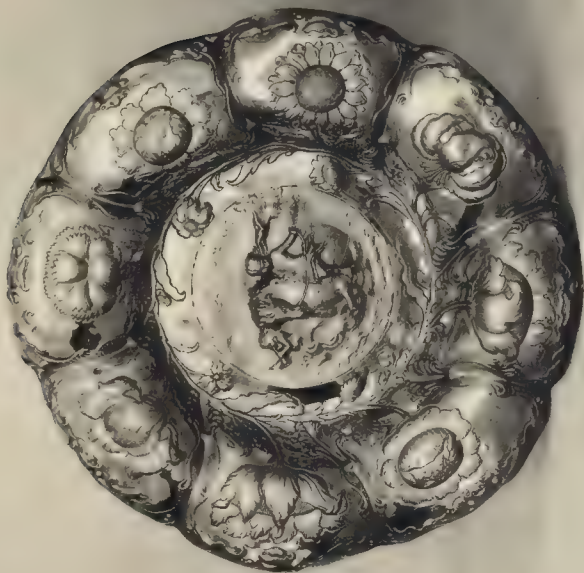


PLATE XXVIII

LARGE OBLONG DISH, SILVER-GILT

IN THE centre of the depression is a domed oval panel, embossed with a grotesque animal, foliated scrolls and foliage. The depression is boldly embossed with two terminal figures, birds, animals, flowers and foliated scrolls, on a burnished surface. The wide border is embossed with double eagles displayed, surmounted by a coronet, birds, flowers and foliage, on a burnished surface, and the edge is composed of an embossed laurel band, beading, and open foliated work, with terminal figures at the four corners.

In 1825, this dish was restored, and is described in the bill of Rundell, Bridge and Rundell thus: "repairing a large South American dish, adding four chased ornaments to the corners which were broken off, £6 8s. gilding do. all over in the best manner. £54."

According to the old-plate book this dish was made in South America, and was presented to George IV by one of the British consuls there. It was, however, in all probability wrought in Portugal.

Dimensions: 24 in. long; 17½ in. wide.

Weight, 117½ oz.

No marks.

Date, circa 1700.



PLATE XXIX

CIRCULAR DISH, SILVER-GILT

INSERTED in the middle of the dish, in an embossed frame of fruit, is a small oval painting of the Nativity, ascribed to Jacques Stella (1596-1657), who was born at Lyons, worked with Nicolas Poussin in Rome, and afterwards returned to France, where he became court painter to Louis XIII. On the wide border are four panels, embossed with the Virgin and Child and the three kings with their offerings, the panels being separated by festoons of fruit and shells.

Diameter, 13 $\frac{1}{4}$ in.

No marks.

Probably Flemish, circa 1700.




PLATE XXX

CHALICE, SILVER-GILT

THE BELL-SHAPED bowl is set with three enamel plaques, representing scenes from the life of Christ, in frames set with garnets, on a scrolled background, separated by shaped panels of foliated scroll and rosette decoration in slight relief. The stem is decorated with three masks on scrolls, with shells between. The large, shaped, spreading base is set with three enamel plaques representing scenes from the life of Christ, in frames like those on the bowl, the space between being decorated with baskets of flowers, scrolls, etc., in relief.

Height, 11 in.

Marks: the pine-cone of Augsburg, with A below, being the date-letter for 1735-36. Maker's mark, FTL in a heart-shaped shield, for Franz Thaddaeus Lang, who died in 1773 (N° 535 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). 

Augsburg, 1735-36.

Plate XXXI, N° 1

CHALICE, SILVER-GILT

THIS chalice is of the same form as the preceding vessel, and is set on the bowl and the base with similar enamel plaques of scenes from the life of Christ. The decorative work differs slightly in design, and the stem in shape, the three corners of the latter having cherubs' heads.

Height, 11 $\frac{1}{2}$ in.



Augsburg, 1735-36. Maker, Franz Thaddaeus Lang. 

Plate XXXI, N° 2

CHALICE, SILVER-GILT

THE shallow, plain, bell-shaped bowl is enclosed in a frame embossed with cherubs holding symbols of the chalice and set with three oval enamelled plaques, representing Christ before Pilate, the Crucifixion, and the Resurrection, above which are small cherubs' faces in relief. The stem is embossed with three cherubs holding symbols of the Passion, alternating with small, plain, oval panels above cherubs' heads. The large sexfoil foot is embossed with flowers and foliated scrolls, and is set with three oval enamelled plaques representing scenes from the life of Christ, supported by embossed cherubs, with two embossed cherubs' faces above each.

Height, 10 $\frac{1}{4}$ in.

Marks: (1) the mark of Munich; (2) 160, in an octagonal cartouche, for Joh. Georg Oxner (N° 2287 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). 

German, circa 1700.

Plate XXXI, N° 3

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PLATE XXXI

LARGE WINE FOUNTAIN, SILVER-GILT

THIS IMMENSE and ornate vessel is oval in form and is embellished in the centre of each side with a panel supported by two terminal winged figures holding aloft a basket of flowers above a shell, all in high relief. The frame of the panel consists of foliated scrolls which terminate in a large mask joined to a large scroll, with intertwined dolphins, above the spout. Two large sprays of acanthus spread out from the dolphins, and continued therefrom are plain flutings alternating with flowers. Two lions' heads (with a large chain composed of foliated rings with shells between suspended therefrom) are applied to the shoulder, and below these are large bold masks to which a garland of flowers is attached. Large acanthus leaves are applied to the bottom of the body, at each side. The neck, which has a fluted edge, is decorated with a band of interlaced riband work, with rosettes between; a plain narrow moulding separates this band from acanthus foliage. The neck is further embellished with plain strap-work, foliage and shells. Festoons of applied foliage are suspended from the neck to the lions' heads. The cover is divided into two sections, the upper being decorated with flutings alternate with foliage and shells, and the lower with acanthus and water leaves, all in relief. It is surmounted by a scrolled ornament with dolphin terminations, a large wreathed mask between and a double lion's head above; this being crowned with an acanthus and fruit knob (added by Paul Storr). The spout is a dolphin with a dolphin handle. The main part of the body is separated from the foot by a high ring of laurels, fluted across in sections. Below this ring the stem is fluted and repoussé with flowers, which is repeated in a smaller size on the oval foot.

The long chain was made in 1819 by Paul Storr, and is described in Rundell, Bridge and Rundell's bill as "a new richly chased shell pattern ornamental chain, 31 oz. 2dwt., fashion £38 5s., Total £49 18s. 3d.; gilding do. dead, £8 12s."

The badge of George IV as prince of Wales has been engraved on one side, and his cipher, with the garter, on the other, in an elaborate mantling engraved early in the eighteenth century.

According to an old tradition, this piece is said to have been found in the ship of a Spanish admiral at the destruction of the Armada; the workmanship, however, proclaims it to be English, of the early eighteenth century.

In 1815 Rundell, Bridge and Rundell supplied a silver stand, now only occasionally used, for this fountain, which is described in their bill thus: "A very elegant and richly chased stand for silver fountain of quadrangular form with figures of boys, swans, dolphins, etc., finely modelled and chased at each angle, with otters, shells, seaweed, and other marine ornaments, very richly finished," 473 oz. 10dwt. fashion 16s. oz., two chased arms of the prince regent brought on in relief on each side, 3½gs. each = £571 12s. 1d.; gilding all over, £148. The dimensions of this stand are: length, 17½in.; height, 10½in.; width, 15½in.; weight 478 oz. 15 dwt.; it has the London date-letter for 1815-16 with the mark of the maker, Paul Storr.

Height, 33 in.

Weight, 483 oz.

English work of the early eighteenth century.



PLATE XXXII



TANKARD, SILVER-GILT

THE PLAIN cylindrical body is set with German medallions, coins, etc. The rounded shoulder of the base is engraved with flowers. Inserted in the bottom is a large medallion of 1650 with the arms of the house of Brunswick, etc. The medallion is surrounded by an engraved Latin inscription. In the cover is a medallion with Christ in a triumphal car on the obverse, and St George and the dragon on the reverse. A German inscription from the eleventh chapter of John is engraved on the cover, and a Hebrew inscription from Ecclesiastes ix, 7, is engraved inside the cover, the border of the latter being engraved with flowers. A shield of arms is engraved on the end of the plain handle, which has a double volute thumbpiece with acanthus leaf in relief. The arms (a later addition) are illustrated here.



Height, 7½ in.

Weight, 48 oz.

Marks: the mark and date-letter of Hanover for 1665, and the maker's mark, HS, in a monogram, for Hinrich Sädeler   (Nos 1650 and 1659 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition).

German, 1665.

Plate XXXIII, N° 1

LARGE TANKARD AND COVER, SILVER-GILT

IN FRONT of the plain body is a large embossed medallion of Henry VIII. It has a surbase of vertical acanthus leaves embossed. Acanthus foliage is applied to the body at each side of the handle. The high domed cover is embossed with the royal crown and sceptres, and has a border of embossed acanthus leaves. The handle is plain, and the thumbpiece is composed of interlaced open-work.

Although dated 1693-94, the medallion of Henry VIII and the royal crown on the cover are more recent additions. The acanthus work applied to the sides of the handles is also of subsequent date. This piece was bought by the prince regent in 1814, of Rundell, Bridge and Rundell, for the sum of £78 15s., with an additional cost of £31 10s. for gilding it.

Height, 9½ in.

Weight, 56 oz., 15 dwt.

London date-letter for 1693-94. The maker's mark is illegible.

Plate XXXIII, N° 2

LARGE TANKARD, SILVER-GILT

THE cylindrical body is set with several medals and coins, separated by foliated work, in relief, on a matted surface, other small coins being inserted on the spreading base. The royal arms in relief are in the front. Inserted in the cover is a large medallion of Frederick, duke of Brunswick and Luneburg, dated 1647, and several small coins. The thumbpiece is formed of acanthus foliage, set with two gold Indian coins. The handle is enriched with scrolled foliage, and a graduated beading on the shoulder.

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An inscription



PLATE XXXIII

An inscription on the bottom records the number of gold coins set in the tankard. This was engraved in 1816 by Rundell, Bridge and Rundell for 42s. It was then chased with the royal arms for £6 6s., and the whole re-gilt at a cost of £25 15s.

Height, 10 $\frac{1}{4}$ in.

Weight, 124 oz., 16dwt.

London date-letter for 1807-08. Maker's mark, 1c, in an oblong, probably the mark of John Carter.

LARGE PLAIN CASTER, SILVER-GILT

ENGRAVED on the vase-shaped body are the royal arms of George III, as borne after January 1, 1801.
Weight, 20 oz. 18 dwt.
Height, 9 $\frac{1}{2}$ in.
The London date-letter is illegible. The maker's mark is G, enclosing A, for Francis Garthorne. Date, circa 1700.
Plate XXXIV, N^o 1

THREE SUGAR CASTERS, SILVER-GILT

THE PLAIN cylindrical bodies are encircled by plain mouldings, the edges of the spreading bases and the covers being gadrooned. The covers are pierced with foliage and birds, and the tops are decorated with open strap-work, the covers being surmounted by small fluted knobs. Engraved on the bodies are the cipher and royal arms of queen Anne (as borne from May 1, 1707, till 1714), and also with the cipher of Anne and her husband, prince George of Denmark, surmounted by the royal crown.
Weight, 31 oz. 15 dwt.
Height, 6 $\frac{1}{2}$ in.
London date-letter for 1708-09. Maker's mark, EA, with a fleur-de-lis below, in a shaped shield, for John East.
Plate XXXIV, N^o 2

PAIR OF CASTERS, SILVER-GILT

AVERTICAL STRAP ornament is applied along the base of the bodies, which are engraved with the cipher and arms of George II.
Height, 7 in.
Weight, 25 oz. 14 dwt.
London date-letter for 1736-37. Maker's mark, H.H, with a pellet between, in an oblong cartouche, for Henry Herbert.
Plate XXXIV, N^o 3

PAIR OF PLAIN CASTERS, SILVER-GILT

THE CYLINDRICAL bodies of both casters are engraved with the royal arms and cipher of William and Mary. One is engraved with the initials, BW, below the moulding on the body.
Weight, 16 oz. 9 dwt.
Height, 6 in.
No London date-letter. The maker's mark is FG, with a mullet below, in a shaped shield, probably for Francis Garthorne.
Date, circa 1692.

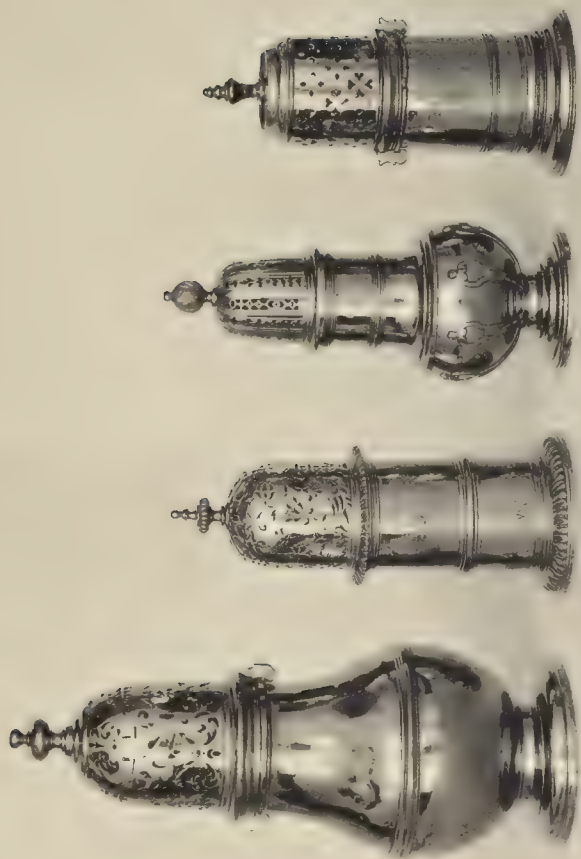


PLATE XXXIV

DISH AND EWER, SILVER-GILT

THE PLAIN oval dish has a deep impression, and a flat rim with a shaped edge decorated with plain ovals. Four royal crowns with branches are applied to the rim, and the royal arms of George III are applied inside the dish.

The dimensions are: $18\frac{1}{2}$ in. long, and 13 in. wide.

The ewer is vase-shaped, with two borders as on the dish; a shell-like ornament is applied under the spout, and the royal arms in front, while the royal crown with two branches, as on the dish, are applied on the sides. The scrolled and foliated handle is surmounted by a demi-figure of Hercules slaying the hydra. The circular foot is embossed with foliated scrolls and small oval ornaments, separated by plain engraved panels.

The vessels are inscribed: "THIS BASIN and EWER was used at the Christening of George the Third at Norfolk House June the 21st in the Year 1738 Was presented on that occasion by His Father Frederick Prince of Wales to THE PRINCESS OF WALES And on the 17th of October 1780 it was used at the Christening of H.R.H. PRINCE ALFRED son of GEORGE the THIRD."

Height of the ewer, $18\frac{1}{2}$ in.

No marks.

English, circa 1735.



PLATE XXXV

LARGE TABLE ORNAMENT, SILVER-GILT

THE LARGE plateau, the edge of which is decorated with sea-shells and rocks, is supported on four large seahorses resting on rocks and shells. Neptune's attributes and a large scallop shell, joined by large festoons of marine subjects, are affixed at four points of the plateau. Two large shells rest on the top of the plateau, and the royal arms of George III, as borne after January 1, 1801, are applied in the centre. Standing on the plateau is a large oval tureen, richly decorated with masks, sea-shells and marine ornaments, and surmounted by a seated figure of Neptune. The tureen is held by two mermaids and supported by four dolphins. Belonging to this centrepiece are four scrolled brackets for candles.

Total height, 27in.; length, 26in.; width, 19in.

Weight, 1,018 oz. 10dwt.

London date-letter for 1741-42. The maker's mark is partly obliterated, but is probably that of Augustin Courtauld.



PLATE XXXVI

TEA KETTLE AND STAND, SILVER-GILT

A PLAIN KETTLE, with engraved borders of foliated scrolls and a gadrooned edge. The cipher and crown of queen Charlotte are engraved on the body. The border of the stand is repoussé with scrolled work, and suspended from the edge is a pierced ornament of shells and scrolls, which is joined to the three scrolled feet. A small plain spirit lamp is fixed underneath the kettle.

On the kettle the London date-letter for 1761-62; on the lamp the date-letter for 1762-63.
Plate XXXVII, N° 1

TEA KETTLE AND STAND, SILVER-GILT

THE KETTLE is melon-shaped, and plain except for a delicately chased edge of scrolled ornaments. The stand has three scrolled feet, which are joined together by pierced scroll-work with a mask in the middle. A plain cylindrical spirit lamp is attached by scrolled supports underneath. Belonging to the kettle is a plain, contemporary triangular-shaped tray with scalloped edges on three scrolled feet. The kettle itself was made from older plate. No date-letter on the kettle. Maker's mark, LC, with a crown above in a shaped shield. On the tray is the London date-letter for 1732-33 with the same maker's mark as the kettle.

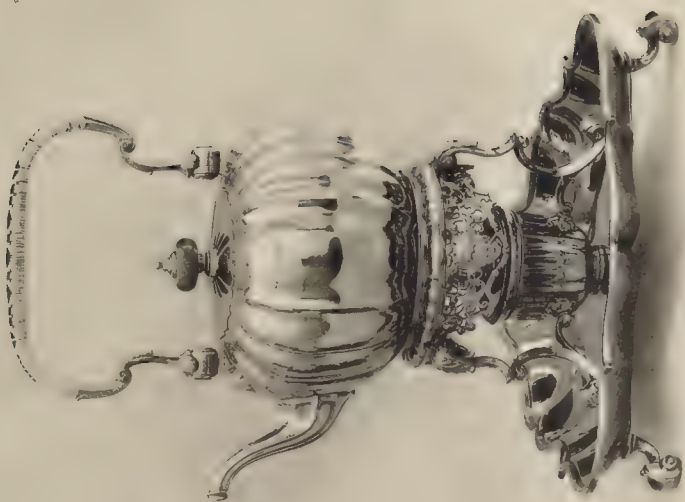


PLATE XXXVII

LARGE CUP AND COVER, WITH TWO HANDLES SILVER-GILT

THE CUP is vase-shaped and is entirely embossed with shells and flutings, vines and serpents. The short stem is decorated with rams' heads joined by drapery in relief, and the edge of the circular foot with scrolled strap-work, vine-leaves and shells. The two handles are formed of serpents covered with vine. The high domed cover, which is surmounted by a young Bacchus seated on a rock, is decorated with spiral concave flutings, a circle of chased rosettes, and shells in oval panels, divided by rams' heads in relief.

Total height, 18 in.; diameter of the mouth, 6 in.
Weight, 83 oz.
No marks.
English, circa 1740.



PLATE XXXVIII

LARGE AND MASSIVE TABLE ORNAMENT SILVER-GILT

THIS is in the form of a dish with an oval open-work canopy, surmounted by a large prince of Wales's plume; the canopy rests on eight scrolled supports fitted with candle brackets and with pine-apple terminations. The dish is plain and sexfoil in outline, with gadrooned and rosette borders; it has two handles, and rests on eight winged-figure and scrolled feet, the upper parts of the feet being joined together by festoons.

Belonging to this ornament is a large plateau, engraved on the flat top with the royal arms of George IV in the centre, and his badge as prince regent, in oval medallions, four times, the spaces between being engraved with foliated scrolls. The plateau has a gadrooned and foliated border and rests on lion and unicorn and triton feet, joined by festoons of marine shells, etc. It is fitted with eight brackets, supporting four octagonal sugar casters, and four plain, shaped circular dishes with gadrooned borders. The royal arms are engraved in the baskets, and the badge of George IV as prince of Wales on the casters.

Total height, including the plateau, 29 in.

Total weight, 1564 oz. 1 dwt.

The marks vary, being 1745-46, with the maker's mark of George Wickes on the stand, and 1825-26 and 1829-30, with the maker's mark 1B, with crown above, for John Bridge, on other parts.

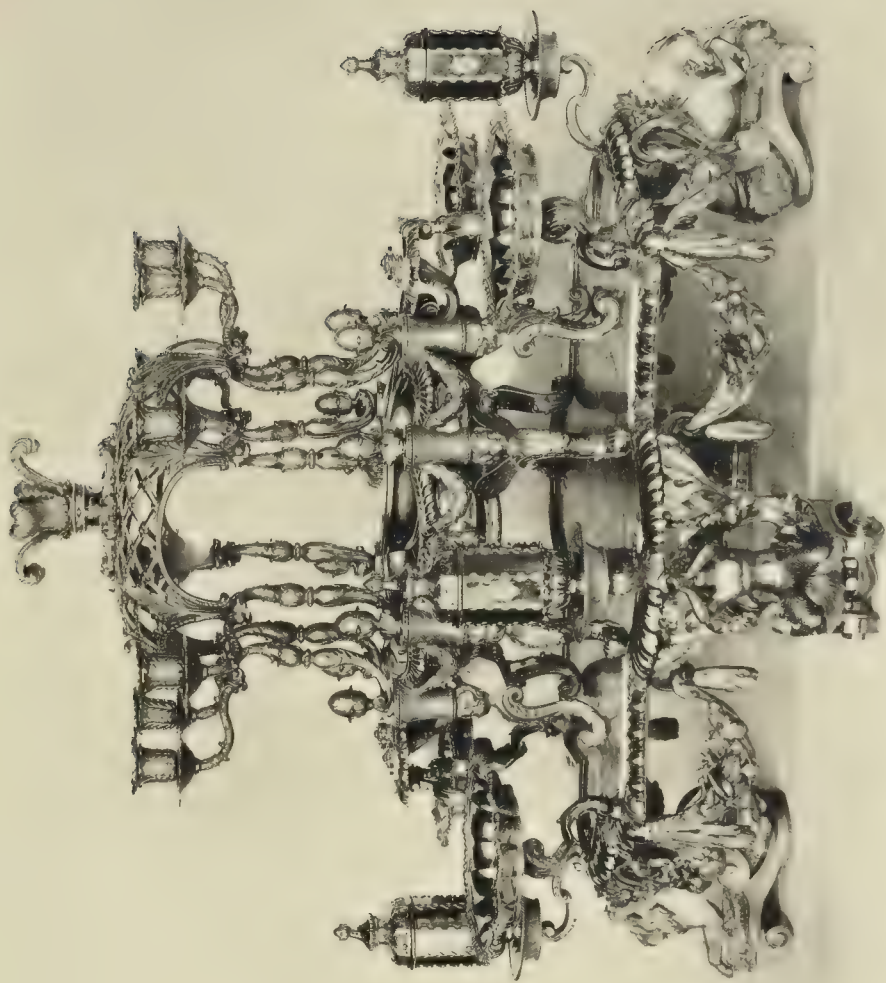


PLATE XXXIX

ELEPHANT, SILVER-GILT

THE ELEPHANT is driven by a figure holding arrows and an axe, and is surmounted by a large Indian god.
 Weight, 185½oz.
 Height, 14in.
 No marks. English, eighteenth century.

Plate XL, N° 1

A SMALL PEARL CUP, MOUNTED IN SILVER-GILT

ON THE cover is a large bouquet of flowers, the cover being embossed and pierced with foliated scrolls. The lip is engraved with a double interlaced strap-work band, enclosing scrolled rosettes. Below this band is a narrow beading, with cut acanthus leaves suspended therefrom. These leaves are repeated at the base of the pearl body. The stem is a thin tube, supported by three scrolled animal brackets. The circular foot is pierced with scrolls.
 Total height, 8½in.
 German, seventeenth century.

Plate XL, N° 2

NAUTILUS SHELL CUP, SILVER-GILT

APART of each side of the shell is decorated with open embossed acanthus foliage, with a mask on the front of the whorl, and set with turquoises, pale sapphires and emeralds, the lip being embellished with tassel-like ornaments, set with turquoises and diamonds, and an embossed and foliated escutcheon in front. A large pierced ornament, set with a ruby-coloured stone, is fixed on the top of the shell. It is supported on a figure of Neptune, kneeling on an oval base, which has a green lizard thereon. The base is embossed with four shells, separated by scrolled foliage, and is set with four pierced rosettes adorned with carbuncles and pale sapphires; it rests on four shell feet.
 Total height, 12in.
 Marks: the pine-cone of Augsburg, and LB, as on the plaque in the tazza, plate XXV.
 Date, circa 1700.

Plate XL, N° 3

CRYSTAL CUP

THE crystal bowl is carved with foliated scrolls, the silver-gilt mount on the lip being engraved with similar scrolls and set with white enamel rosettes, alternating with stones. The stem and circular foot are of champlevé enamel; the latter is inscribed under the edge: "Ce Reliquiere a ete Restore par t Pierre * de Caen Commandeur de Cheureu 1653."
 The accompanying shield of arms is engraved under the foot.
 The stem and foot are of ancient French champlevé enamel of the thirteenth century, while the crystal is of about 1800. The rim has the London date-letter for 1826-27, with the maker's mark, LB, crowned, for John Bridge.
 Height, 5½in.
 Plate XL, N° 4



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PLATE XL

PAIR OF LARGE IVORY CUPS & COVERS, MOUNTED IN SILVER-GILT

THE IVORY bodies are carved with bacchanalian scenes and processions, both of different composition (one is cracked). On the covers, which are embellished with vines and scrolls in high relief, are seated figures of a satyr in the act of pouring wine down the mouth of a bacchante, a young satyr and a nude boy. The massive shaped feet are embellished with foliated scrolls and vines, trees and foliage in high relief, and are applied with a goat lying down, a porcupine and a leopard. The two handles are in the form of scrolled terminal male and female figures, the former drinking from a ewer, the latter holding a bunch of grapes. The garter and motto, with the badge of George IV as prince of Wales, are engraved on the lips.

The ivory carvings are German work of the second half of the seventeenth century.

Height, 16 in.

Weight, 395 oz. 5 dwt.

London date-letter for 1814-15. Maker's mark, PS, for Paul Storr.

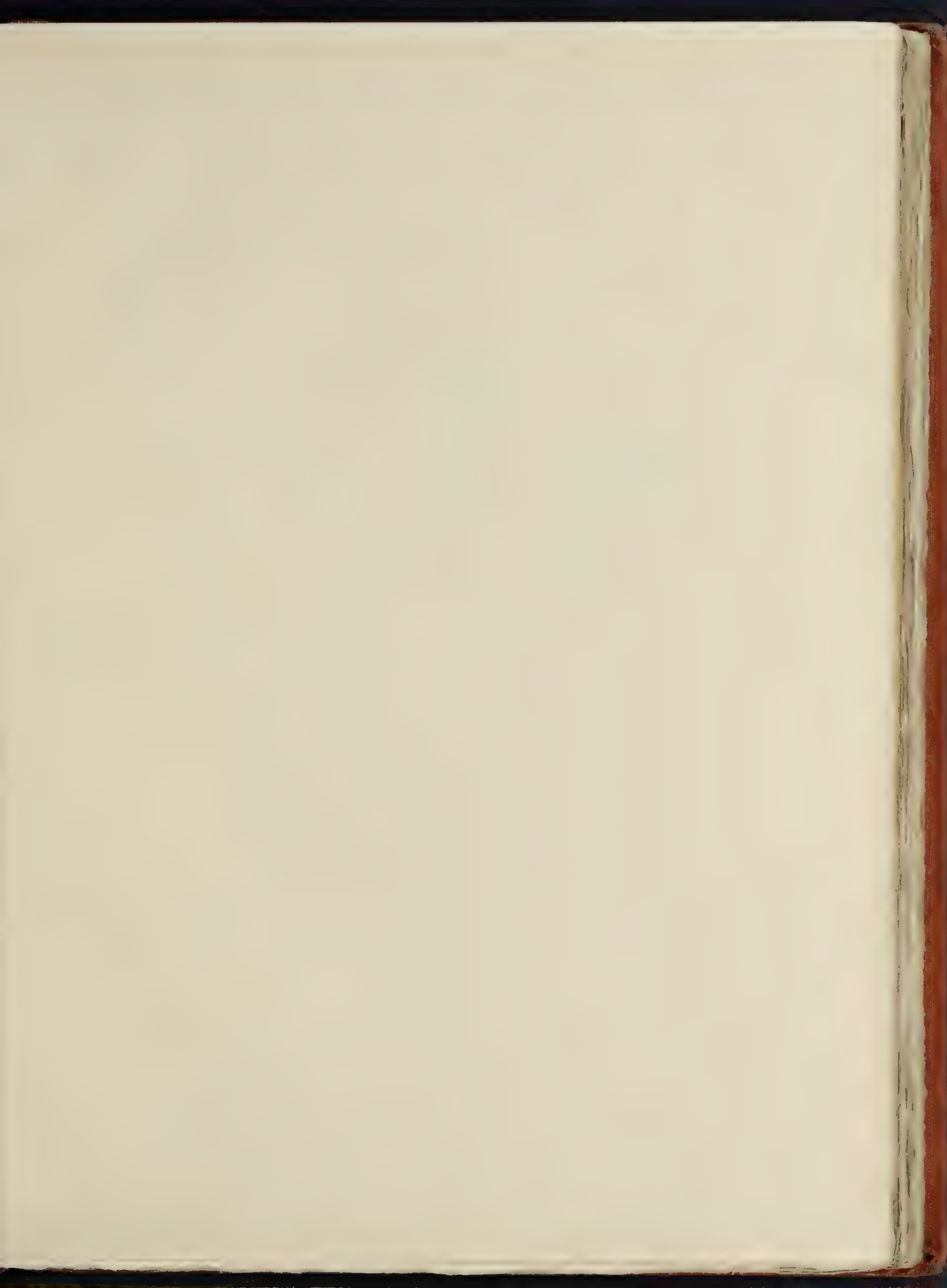




PLATE XLI



PLATE XLII

PAIR OF BREAD BASKETS, SILVER-GILT

BOTH THESE baskets are in the form of large shells, with pierced borders, the edges being embellished with marine shells applied. The handles are in the form of terminal figures ending in double tails, with foliage and shells below. They stand on three dolphin feet. The badge of George IV as prince of Wales is engraved on the handles. Weight of the two, 153 oz. 15 dwt.

Marks on one: London date-letter for 1751-52. Maker's mark, PG, in an oblong, for Philipps Garden.

Marks on the other: London date-letter for 1819-20. Maker's mark, PR, for Philip Rundell. The second of these baskets was bought of Rundell, Bridge and Rundell for £102 9s. 8d.



PLATE XLIII

PORRINGER AND COVER, SILVER-GILT

THE BOWL, which stands on a low, plain, moulded foot, and the high domed cover are decorated with applied strap-work ornaments, alternately plain & diapered. The two handles are plain and scrolled, and the cover is surmounted by a plain compressed knob on a plain circular disk. The garter and motto, with the cipher GR, surmounted by the royal crown, are engraved on the bowl.

The only mark on the piece is T.F, with a pellet between, a fleur-de-lis above and a star below, in a shaped shield, repeated twice, the mark of Thomas ffarrer.

Total height, 2½ in.; diameter, 5 in.

Weight, 39 oz. 7 dwt.

English, circa 1720.

Plate XLIV, N° 1

PORRINGER AND COVER, SILVER-GILT

THE BOWL is plain, and the edge of the cover and the low foot are gadrooned. The high, plain, domed and moulded cover is surmounted by a flame-like knob on a circular disc. The bowl is engraved with the arms of George III as borne between 1801 and 1816, and the cover with the garter and the royal crest.

Total height, 6¾ in.; diameter, 5¾ in.

London date-letter for 1765-66. Maker's mark, TH, crowned, in a plain shield, the mark of Thos. Heming.

Plate XLIV, N° 2

PLAIN PORRINGER AND COVER, SILVER-GILT

THE BOWL has two scrolled handles, and stands on a low moulded foot. A plain compressed knob surmounts the domed and moulded cover. The royal arms of George III, as borne between 1801 and 1816, are engraved on the bowl, and the garter with the royal crest on the cover.

Total height, 5½ in.; diameter, 5¼ in.

Marks: $\frac{JA}{MF}$ in a plain shield, repeated three times—the mark of Joseph Allen and Co. of London.

Date, circa 1735.



PLATE XLIV

DESSERT STAND, SILVER-GILT

IN the centre is a large pierced oval dish with vine borders and handles, over which is a trellis and vine canopy surmounted by a small basket of flowers. The canopy has six scrolled and foliated feet, with vines applied, and attached to them are six vine-leaf dishes on vine stems. The royal arms of George III, as borne before January 1, 1801, are engraved in the dish, and the garter and motto on the small dishes.

Height, 17½ in.

London date-letter for 1762-63. Maker's mark, TH, in an oval, for Thomas Heming.



PLATE XLV

LARGE COVERED CUP WITH TWO HANDLES SILVER-GILT

THE CUP is vase-shaped, with a deep burnished body; the lip is embellished with a wide border of scrolled foliage in relief, and two prince of Wales's plumes on a matted ground between two plain mouldings. In the centre of each side is an applied oval medallion with laurel border, and surmounted by a knot, supported by war trophies and palm branches. One of the medallions is inscribed: "This cup, which is made of Spanish dollars taken at the SURRENDER of the HAVANNA, Augst 12, 1762, was presented to the PRINCE OF WALES by Sir John Swinⁿ Dyer, Bart., the day His Royal Highness came of age, Augst 12, 1783." The other medallion encloses the arms of the king of Spain on a mantle, all in relief.

The lower part of the body is decorated with long vertical leaves applied. The short stem, which has a small collar with chased foliage, is embossed with acanthus foliage extending over part of the foot.

The border of the circular foot has acanthus foliage in relief. The two long handles, which are joined to the body by acanthus leaves, are ribbed and decorated with foliage. The edge of the high cover has acanthus leaves and is embossed with an acanthus ornament as on the stem. The top pedestal is covered with long leaves, and has an acanthus border, and is surmounted with the royal crown. The cover is engraved with the garter and motto, and with the royal crown.

The donor of this cup succeeded his father as sixth baronet in 1780; he was one of the grooms of the bedchamber to the prince of Wales, and died in 1801.

Although the inscription gives the date of the gift as 1783, the London date-letter stamped on the cup is unmistakably 1790-91.

Total height, 21 in.; diameter of the mouth, 8 in.

Weight, 171 oz. 5 dwt.

London date-letter for 1790-91. Maker's mark, RS, in an oblong, for Robert Salmon.



PLATE XLVI

SMALL BOWL AND COVER, WITH A PLATE & TWO SPOONS, SILVER-GILT

THE LOW bowl, which has two foliated handles, is decorated with spiral strap and fluted ornaments, on a matted surface, leaving the lip plain. It stands on a low plain foot. The cover is slightly domed and is entirely covered with spiral strap and fluted ornaments on a matted surface, corresponding to those on the bowl, and is surmounted by the badge of George IV as prince of Wales, the edge of the cover being fluted. The plate has a plain depression and the rim is engraved with foliated scrolls, the edge having a gadroon and shell ornament. The two "King's" pattern spoons are engraved with the badge of George IV as prince of Wales.

The bowl was a gift from queen Charlotte to George IV when prince regent.

Weight, 50 oz.

Total height, 4½ in.; diameter of the bowl, 6½ in.; diameter of the plate, 7½ in.

London date-letter for 1763-64. Maker's mark, TH, for Thomas Heming.

The spoons (not marked) are of the nineteenth century.

Plate XLVII, N° 1

ÉCUELLE AND COVER, SILVER-GILT

THE PLAIN shallow bowl has two flat and shaped handles decorated with foliage and scrolls in relief. The high domed cover, which is surmounted by a large frosted poppy and other flowers, has two reeded borders, with straps across at intervals. The plain plate has a shaped reeded border similar to that on the cover. It is engraved with the ciphers N, crowned, and W F, crowned, and inscribed, "NAPOLEON BONAPARTE 18th June 1815."

The "King's" pattern spoon is engraved with the cipher W F, crowned, and is marked with the London date-letter for 1822-23.

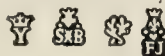
This historical piece of plate belonged to Napoleon I and was taken at Waterloo.

Weight, 57 oz.

Total height, 5½ in.; diameter of the bowl, exclusive of the handles, 7 in.; diameter of the plate, 10½ in.

Marks: the Paris mark for 1762-63; a maker's mark, SB, probably for Simon Bourguet; the mark of the farmer-general, Jean Jacques Prévost, from October 1762 till October 1768; and the maker's mark of François Joubert (1749-86).

French, 1762-63.



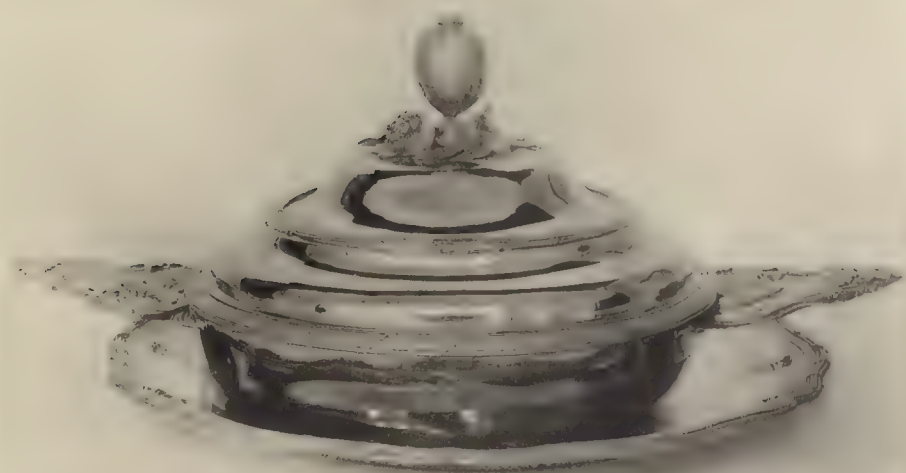



PLATE XLVII

PAIR OF LARGE CIRCULAR SOUP TUREENS AND STANDS, SILVER-GILT


N the top of the domed cover is an applied decoration of open acanthus and other foliage, with a beaded corded edging, the knob being fluted and foliated. Along the edge of the cover is a decoration of foliage, alternating with acanthus husks, under arches. In the centre of each side of the tureens are the royal arms of George III and queen Charlotte applied on a mantle. On each side of the arms, between a beaded edging, is an open-work decoration of scrolled foliage, and four hexagonal panels containing various symbols and devices, a caduceus, Roman fasces, a serpent and mirror, a key and a knot, surmounted by ribands, sheaves of corn being below the panels. The lower part of the body is plain; the two fluted handles are joined to square arms springing from the body. The edge of the plain foot is decorated with foliage in relief.

In the middle of the large circular stand is a platform, with a beaded edging, for the tureen, and on the rim is a wide band containing large rosettes in relief enclosed in circles, the edge being decorated with laurels and oak leaves and ribands, in relief; it rests on four octagonal feet with rosettes on the top.

This pair of tureens was bought by George III at the sale of the effects of the Neapolitan ambassador.

Height of the tureen, 11½ in.; diameter, 12 in.; diameter of the stand, 19 in.

Weight, 711 oz.

Marks: the Paris date-letter for 1787; an unknown maker's mark; and the mark of the farmer-general for 1780-89. 

French, Louis XVI.



PLATE XLVIII

PAIR OF BREAD BASKETS, SILVER-GILT

THESE are oval in form, with open-work scroll borders. The sides are separated into compartments, which are pierced with trefoils and other ornament. The tops of the scrolled handles are pierced with trellis work. The shaped feet are pierced and scrolled.

The arms of George III, as borne after January 1, 1801, are engraved in the centre of each basket.

Length, 15½in.; width, 13½in.

Weight, 124 oz. 5dwt.

London date-letter for 1761-62. Maker's mark, TH, for Thomas Heming.

Plate XLIX, N° 1

PAIR OF LARGE CIRCULAR BREAD BASKETS SILVER-GILT

THE WIDE border is pierced with vine leaves and grapes, a plain and open wire-work border being below. The edge is a laurel wreath in high relief, and a beading. The handle has a lion's mask in the middle and goats' heads and vines at the sides. The foot is pierced with acanthus foliage.

The royal arms of George IV, as prince regent, are engraved inside.

Diameter, 15½in.; height, 4½in.

Weight, 192 oz. 10dwt.

London date-letter for 1805-06. Maker's mark, ^{DS}_{BS}, for Digby Scott and Benjamin Smith of Limekiln Lane, Greenwich, registered October 4, 1802, in a square.



PLATE XLIX

PAIR OF PICKLE STANDS, SILVER-GILT

SHELL-SHAPED, with shells and seaweed applied inside; they are supported on two young tritons and a large shell.
Weight, 59 oz. 3dwt.
Length, 8in.; height, 2 $\frac{1}{2}$ in.
No marks.
English, early nineteenth century.
Plate L, N° 1

PAIR OF PICKLE STANDS, SILVER-GILT

SHELL-SHAPED, with several shells and an otter applied on the top, and supported on a large dragon resting on shells and rock.
Weight, 77 oz. 5dwt.
Length, 7 $\frac{3}{4}$ in.; height, 4 $\frac{3}{4}$ in.
No marks.
English, early nineteenth century.
Plate L, N° 2

TWO LARGE SALTS, SILVER-GILT

IN THE form of crabs, on a rocky base set with shells.
Weight, 61 oz. 3dwt.
London date-letter for 1742-43. Maker, Nicholas Sprimont.
Plate L, N° 3

TWO OWLS, FOR SUGAR, SILVER-GILT

THE OWLS stand on circular feet embossed with lizards, a frog, shells, a lobster, etc.
Height, 7 $\frac{1}{2}$ in.
Weight, 26 oz. 15dwt.
London date-letter for 1809-10. Maker's mark, 1R, in an oblong, probably for John Robins.
Plate L, N° 4

TWO LARGE SALTS, SILVER-GILT

IN THE form of lobsters and shells, on rocks set with shells.
Weight, 62 oz. 17dwt.
London date-letter for 1742-43. Maker, Nicholas Sprimont.
Plate L, N° 5

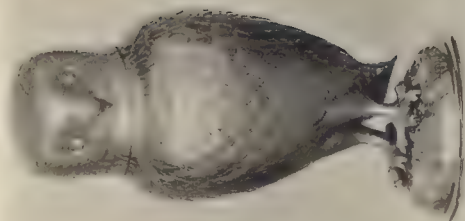


PLATE I.

FOUR LARGE SAUCE BOATS, SILVER-GILT



FOUR PLAIN shell-shape, with seated figures of Venus on two, and Adonis on the other two sauce boats. They are supported on two large dolphins, rocks and shells. Weight, 229 oz. 5dwt.

London date-letters for 1743-44 and 1744-45. Maker, Nicholas Sprimont. Plate LI, N° 1

SIX LARGE SAUCE TUREENS, SILVER-GILT



SIX oval shape, with two reeded and foliated scrolled handles. A double serpented handle, springing from acanthus foliage, surmounts the low fluted covers. The bodies are fluted and decorated with branches of vine in high relief; they rest on four foliated and scrolled feet. Belonging to the tureens are four large stands, with two scrolled acanthus handles, and four large feet formed of shells, foliage and vines.

The badge of George IV as prince of Wales is engraved on the tureens.

In Rundell, Bridge, and Rundell's bill for 1815 these tureens are described as "six large richly-chased silver sauce boats, with stands, covers, and linings, fluted all over and richly ornamented with oak and vine leaves, and four chased feet to match," 565 oz., fashion 12s. oz.=£560 5s. 10d.; engraving crest, garter, etc., £2 4s.

Weight, 572 oz. 15dwt.

Height, 8½in.; length, 10½in.

London date-letter for 1815-16. Maker, Paul Storr.

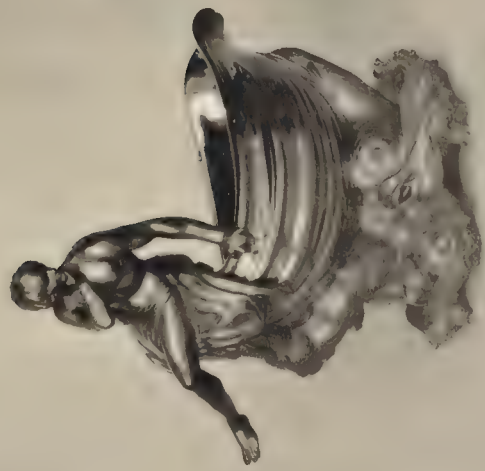
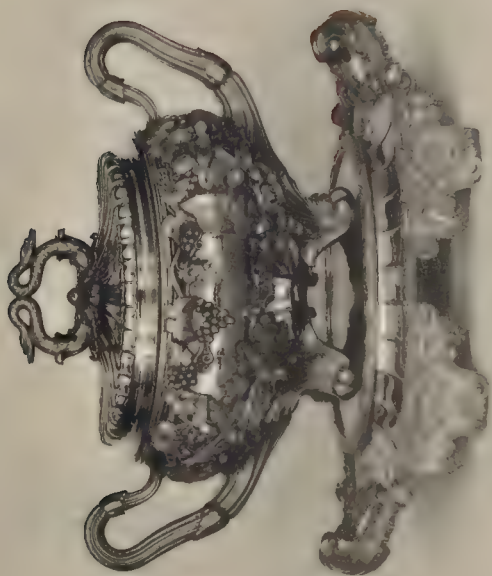


PLATE LI

CARVED CRYSTAL CUP, MOUNTED IN SILVER-GILT

THE V-SHAPED bowl of the cup is carved with amorini and embellished with pierced ornaments set with imitation precious stones. The gilt lip is decorated with cast foliage, with a cherub's head applied at each of the ends in the German manner. The short stem, a part of which is crystal, is adorned with artificial gems. The upper part of the base is crystal, the silver-gilt edge being set with imitation gems of various kinds.

Height, 8½ in.

No marks.

Probably Viennese, late eighteenth century.

Belonging to the cup is a silver-gilt stand, decorated with foliated scrolls in relief, on four scrolled feet. The garter is engraved on the stand.

Weight of the stand, 42 oz. 15 dwt.

Marks on the stand: London date-letter for 1819-20. Maker's mark, PR, in an oblong, for Philip Rundell.

Plate LII, N° 1

CRYSTAL EWER, MOUNTED IN SILVER-GILT

THE CRYSTAL body is scrolled and fluted and is mounted in silver-gilt, with a scrolled handle. The mounts are set with imitation stones.

Height, 9½ in.

No marks.

Probably Viennese, late eighteenth century.

It has a silver-gilt stand, similar to that for the above crystal cup, and is engraved with the garter and stamped with the same marks.

The ewer and cup were given by queen Charlotte to George IV when prince regent.

Marks on the stand: London date-letter for 1819-20, with the maker's mark of Philip Rundell.



PLATE LII

PAIR OF LARGE CUPS, MOUNTED IN SILVER-GILT

SET in each of the deep bowls are two carved ivory plaques, enclosed in frames of lion masks and skin and foliage, representing the "Seasons" on one and the "Judgment of Paris" on the other. Each plaque is divided by a classical ornament, chased on a burnished background. The bases of the bowls are decorated with acanthus leaves in high relief. The high narrow tubular stems are divided by foliated knobs. The circular feet, which stand on arched edges, are decorated with applied rosettes. The ivories are German of the eighteenth century. The garter and motto are engraved on each cup.

Height, 13½ in.; diameter of the mouth, 6½ in.

Weight, including the ivories, 126 oz.

London date-letter for 1826-27. Maker's mark, I.B., with pellet between and crown above, for John Bridge.

Plates LIII, N^{os} 1 and 3

OVAL IVORY CUP AND COVER, MOUNTED IN SILVER-GILT

THE IVORY carving represents the "Birth of Venus." The lip is concave fluted, with a laurel band below, while the body and the foot are convex fluted. The two handles spring from male masks. Inserted in the cover is a large gold plate of filigree work, set with a silver-gilt shell of English workmanship in the centre, and with five squat pyramidal ornaments, of oriental origin, the shell resting on the centre one. The cover is inscribed: "The centre of this cover (excepting the shell) is GOLD. All the rest is silver-gilt."

The garter and motto, with the royal crown, are engraved on the cover.

The ivory carving is German of the eighteenth century.

Height, 9½ in.

Marks: On the cup, the London date-letter for 1815-16, with the maker's mark, PS, for Paul Storr. On the cover, the London date-letter for 1824-25, with the maker's mark, I.B., with crown above, for John Bridge.

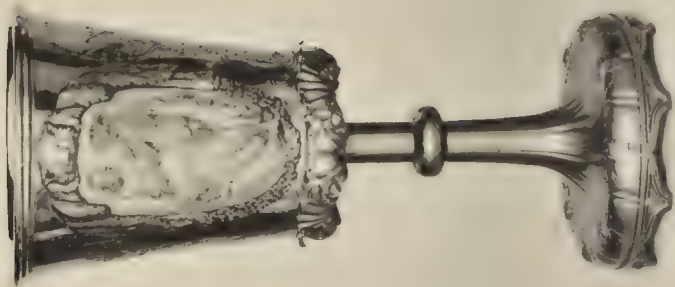
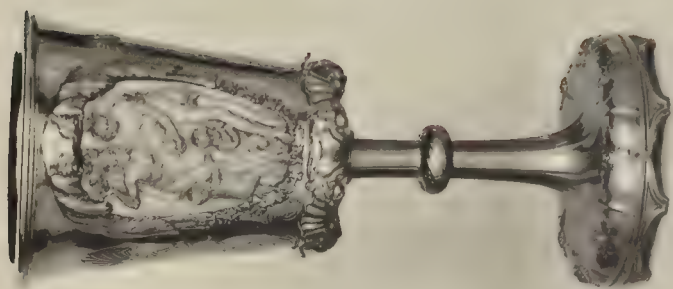


PLATE LIII

"THE SHIELD OF ACHILLES," SILVER-GILT

THIS CELEBRATED shield was designed and modelled by John Flaxman, R.A., from the well-known description in the eighteenth book of "The Iliad." In the centre "The chariot of the sun" is represented surrounded by various constellations on a celestial planisphere; and around this in successive groups are represented "The marriage procession and banquet," "The quarrel and judicial appeal," "The siege and ambuscade and military engagement," "The harvest field," "The vintage," "Shepherds defending their herds attacked by lions," and "The Cretan dance." The river of ocean forms the border of the shield with its waves shown in relief.

The garter and motto, with the cipher of George IV, are engraved on the back.

It is inscribed "Executed and Published by Rundell, Bridge, and Rundell, Goldsmiths and Jewellers to His Majesty. London, MDCCCXI."

Flaxman's original designs for this shield are not in existence. There is, however, a set of seven engravings of the central subject and the six scenes on the border, done by Alfred Robert Freebairn (1794-1846), at his own expense, which is marked: "Bates' Patent Anaglyptograph, printed by McQueen, published London 15th March, 1846, by Mr Freebairn, 23 Mornington Place, Hampstead Road, and by E. Gambart Junin and Co., 25 Berners St. and 51 Rue Aumaire, Paris." The same artist executed, by the same mechanical process, an engraving of the central subject of Bacchus and Ariadne from Thomas Stothard's design for the dish described on page 124.

London date-letter for 1821-22. Maker's mark, PR, for Philip Rundell.

Diameter, 37 in.

Weight, 660 oz.



PLATE LIV

A GRECIAN-SHAPED VASE WITH TWO HANDLES



ONE SIDE of the vase is in white silver and the other gilt. It is decorated with two rectangular panels, representing the gold and silver ages, in relief, the lower part of the body being engraved with scrolls and adorned with classical shell-like ornaments on a matted surface.

It is engraved with the garter and motto.

The vase was made from a design by John Flaxman, R.A.

Height, 5 $\frac{1}{4}$ in.; diameter of the mouth, 7in.; diameter of the base, 3 $\frac{1}{4}$ in.

Weight, 28 oz. 17 dwt.


London date-letter for 1826-27. Maker's mark, , for John Bridge.



PLATE LV

FOUR LARGE ICE-PAILS WITH COVERS, ON STANDS, SILVER-GILT

THE PAILS are vase-shaped, and are enriched with three rectangular panels representing classical marine subjects, after Flaxman's designs. Festoons and garlands of foliage and marine shells are applied to the pails, the lips of which are composed of acanthus leaves and the bases worked in imitation of sea-waves. The covers, which are surmounted by a figure representing the "Birth of Venus" on a foliated crown, are embellished with scrolls and shells, large masks and reeds. Three figures of tritons rest on the large and ornate triangular stands, which are worked in imitation of sea-waves. The borders of the stands are decorated with cupids rowing in shells, and they rest on tortoises, shells and seaweed.

The garter is engraved on these ice-pails.

Height, 22 $\frac{1}{2}$ in.

Weight, 2,088 oz. 5 dwt.

London date-letter for 1827-28. Maker's mark, 1B, with a crown above, for John Bridge.

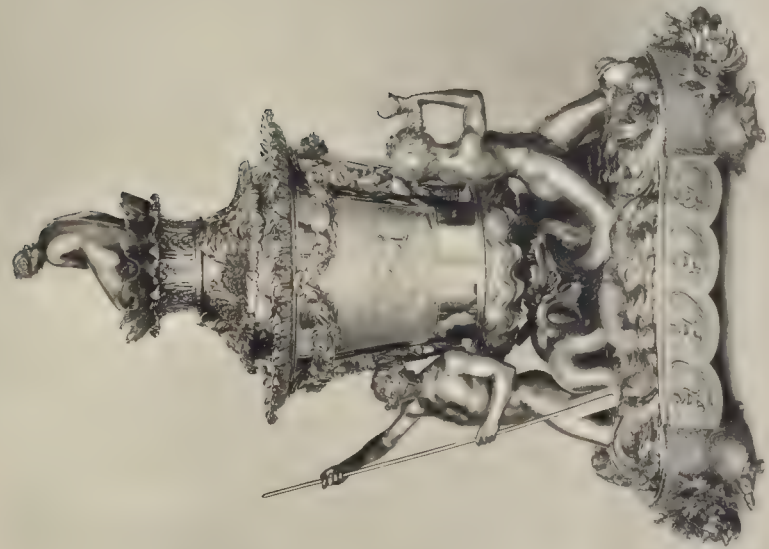
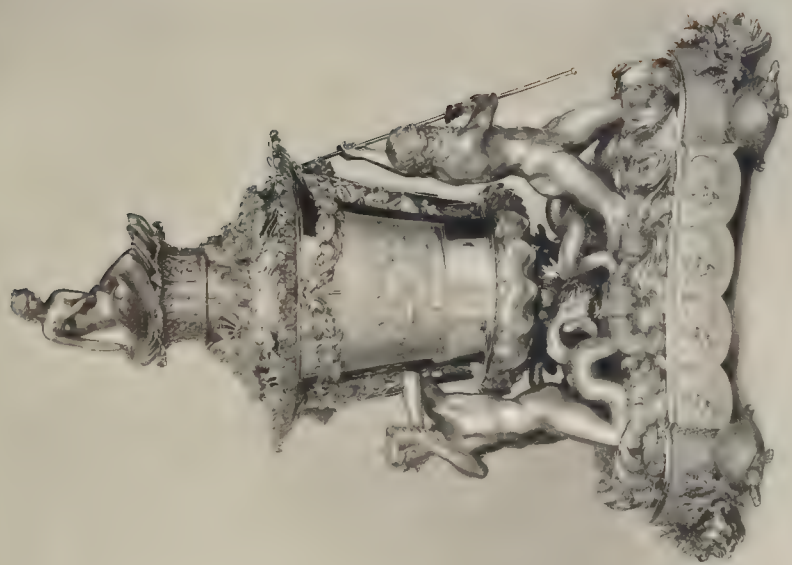


PLATE LVI

EIGHT LARGE ICE-PAILS ON STANDS, WITH LININGS, SILVER-GILT

THE BODIES are in the form of classical vases, decorated with the Triumph of Ariadne. Applied under the beaded and gadrooned lips are branches of vine. The lower parts of the bodies are decorated with acanthus foliage in relief. The two handles rest on four large satyr masks, in high relief on the bodies. The bodies are supported on four large winged monsters. The heavy circular stands have foliated borders in relief, and two floral wreath handles, tied with ribbons to a cornucopia at each side. The badge of George IV as prince of Wales is engraved underneath. The shape of and the subject on these vessels have been derived from the well-known Borghese vase.

Height, 12½ in.

Weight, 2,794 oz. 15 dwt.

London date-letter for 1808-09. Makers' marks: PS, for Paul Storr, and ^{BS}_{IS}, for Benjamin Smith and James Smith, of Limekiln Lane, Greenwich, registered February 23, 1810.



PLATE LVII

TWO LARGE CIRCULAR DISHES, SILVER-GILT

IN THE centre of each dish is a scene representing the "Feast of the Gods," in high relief. On the border of the depression are ten applied groups of three marine monsters at frequent intervals, on a burnished background. The rim is decorated with reclining sea deities and grotesque masks in relief, and with a flat burnished scroll ornament on a matted ground, the edge being a bold ovolo. The garter with the badge of George IV as prince of Wales is engraved on the back.

In Rundell, Bridge and Rundell's bill for 1812 one of these dishes is described thus: "A richly chased sideboard dish, to match His Royal Highnesses, and with devices of the Feast of the Gods, from a design of Michael Angelo, with chased mosaic border. 284 oz. 15 dwt., fashion 12s. oz. = £291 17s. 4d.; engraving crest and coronet, 9s.; gilding all over dead and red, £96."

The diameter of the dish dated 1810-11 is 26½ in., and of the other 26¾ in.

Weight, 607 oz.

The London date-letter for 1810-11 is stamped on one dish, and the date-letter for 1812-13 on the other. The maker's mark on both dishes is *wp*, in an oval, for William Pitts.



PLATE LVIII

A LARGE CANDELABRUM, SILVER-GILT

THIS LARGE and massive candelabrum is fitted with three double and six single branches for candles. The stem is in the form of a tree-trunk, entwined by the serpent watching the three Graces gathering the apples of the Hesperides, which stand on a high circular base enriched with bold acanthus foliage. Three piping fauns are seated on the fluted base of the pedestal, with a lion reclining at the side of each faun. A large mask is applied on the side of the pedestal between the fauns. The triangular base rests on double lions' paws, joined by large scrolled foliage.

The badge of George IV as prince of Wales is engraved on the piece.

This and the companion candelabrum were supplied by Rundell, Bridge and Rundell, and are described in their bill thus: "2 rich candelabras to fit occasionally on tripod stands, composed from designs made by Flaxman on the subject of Mercury presenting Bacchus to the Nymphs. The other the serpents guarding the tree of Hesperides, with elegant falling branches and ornamented devices. 917 oz. 10dwt., fashion 17s. oz., gilding £132 each, = £1,365."

Height, 50in.

Weight, 1,331 oz. 15dwt.

London date-letter for 1809-10. Maker's mark for Paul Storr.



PLATE LIX

A LARGE CANDELABRUM, SILVER-GILT

THIS is the companion to the piece described on page 116, and is similar in all respects except that the central subject is Mercury presenting Bacchus to the Nymphs, and that the stem is in the form of a vine.

Height, 60 in.

Weight, 1,386 oz.

London date-letters for 1809-10 and 1810-11. Maker's mark for Paul Storr.



PLATE LX

CLASSICAL SHAPED CUP, SILVER-GILT

THE SUBJECTS shown in relief on the cup are taken from the description of the famous cup in the First Idyll of Theocritus, namely a maiden arrayed in a trailing robe, with two youths contending for her favour. On the other side is the fisherman dragging his net, and the boy seated on a rough wall watching the vineyard, with the fox attempting to take his food from his srip.

The base of the cup is decorated with acanthus and water leaves in relief, the circular foot being plain. Spreading over the body are branches of vine; the two twisted handles are formed of the stem of the vine.

Engraved on the cup are the cipher of queen Charlotte and the badge of George IV as prince of Wales.

Designed by John Flaxman, R.A.

Weight, 90 oz. 15 dwt.

Height, 9½ in.

London date-letter for 1812-13. Maker, Paul Storr



PLATE LXI

A SET OF FOUR DESSERT STANDS, SILVER-GILT

THE MASSIVE floriated stems are supported by bacchantes, fauns and boys with pipes, which are seated on pedestals worked in imitation of natural ground, with lions' skins thereon. The four convolvulus branches carry small convolvulus dishes, a larger dish of the same form being in the centre. The circular stands are supported by double lions' feet, and decorated with shells and scrolls. The badge of George IV as prince of Wales is engraved on the bases. Four large plain circular dishes with pierced vine borders, made by Paul Storr in 1813-14, can be changed for the small convolvulus dishes.

Rundell, Bridge and Rundell's bill for part of the above is as follows:

Four elegantly chased branches with leaf ornaments with piping fauns and bacchantes, new centre raffle ornaments and convolvulus wreath, four convolvulus branches to each, large basin in centre, the whole of the finest workmanship, 62 1 oz. 4 dwt. fashion 17s. oz.

gilding all over dead and red in the best manner, £48 each
regilding 16 figures of do.
colouring and burnishing 4 stands and four centre leaf ornaments

= £748 0 0
= £192 0 0
= £29 0 0
= £4 10 0

Height, 23 in.

Total weight, 1,849 oz.

London date-letter for 1812-13. Maker's mark, PS, for Paul Storr.



PLATE LXII

LARGE CIRCULAR DISH, SILVER-GILT

IN THE centre is the "Triumph of Bacchus and Ariadne," in a car drawn by four centaurs, holding the thyrsus, tambourine, double pipe and harp, all in high relief, on a plain surface, surrounded by a wreath of vines, applied. The wide border is decorated with applied human masks, with bacchanalian attributes on a background composed of trellis-work and embossed vines, the reeded edge being embellished with vines in relief. The royal arms of George IV are engraved on the edge of the depression.

This dish was bought of Rundell, Bridge and Rundell, and is described in their bill of 1815 thus: "A large round and very superb sideboard dish with the story of Bacchus and Ariadne, drawn by centaurs finely chased in high relief, with a rich chased vine and grape border, with bacchanalian masks, all of the best workmanship. 365 oz. 1 dwt., fashion 18s. 6d. oz. = £497 7s. 7d.; engraving the royal arms, 18s.; gilding do. all over in the best manner, £118." The design for it was made by Thomas Stothard, R.A. Engravings of the central subject were published by the same engraver as Flaxman's "Shield of Achilles" at Windsor, described on page 106.

Diameter, 31 in.

Weight, 374 oz. 15 dwt.

London date-letter for 1814-15. Maker's mark, ps, for Paul Storr.



PLATE LXIII

FOUR LARGE CANDELABRA FOR SEVEN LIGHTS, SILVER-GILT

THE TALL vase-shaped stems stand on three feet and are surmounted by female busts, resting on a band of acanthus leaves. Supporting the stems are triangular pedestals, decorated with acanthus leaves, which rest on three sphinxes, the latter being fixed on plain triangular stands with winged claw feet. The scrolled branches are decorated with lions' masks in circles, and the sconces are fluted. The royal arms of George IV as prince regent are applied to the sides of the stands and engraved on the stems.

Belonging to each candelabrum is a separate triangular pedestal decorated with heads of Neptune in shells, and classical subjects in relief, which rest on double dolphin feet. These pedestals are engraved with the badge of George IV as prince of Wales.

Total height, 35½ in.; height of the pedestals, 5½ in.

Total weight of the candelabra, 1,963 oz. Weight of the pedestals, 772 oz.

The London date-letter for 1804-05 is stamped on the branches; 1808-09 on the candelabra, with the mark of Paul Storr; and 1819-20 on the pedestals, with the mark of Philip Rundell.



PLATE LXIV

TWO MASSIVE EWERS AND STANDS, SILVER-GILT

IN THE centre of the vase-shaped bodies of the ewers are wide bands decorated with bacchanalian processions in relief in the classical style. The shoulders are embellished with bands of burnished scroll-like ornament, in slight relief, on a matted ground, above which is a concave fluting. The bases of the bodies are worked in imitation of the waves of the sea. The lips are in the form of large shells, resting on cut foliage, with drapery held by two seated figures of Venus and Adonis under the lips. The handles are in the form of Naiads, wreathed with foliage and shells. The bodies are supported on cut foliage by four mermen, which rest on circular bases. Height, 17 in.

Weight, 397 $\frac{3}{4}$ oz.

The depressions of the circular stands are decorated with Neptune and Amphitrite, tritons and other subjects in relief. In the raised platforms, upon which the ewers stand, is "Venus rising from the ocean" in relief. The borders are decorated with amorini rowing in shells, in relief, separated by stars, and the edges are chased with shells. They are supported on three feet composed of tortoises and various shells.

Diameter, 19 in.; height, 2 in.

Weight, 438 oz.

London date-letter for 1822-23. Maker's mark for Philip Rundell.





PLATE LXV

IVORY TANKARD, MOUNTED IN SILVER-GILT

THE OVAL ivory body is carved with "Silenus attended by Bacchus." The cover and base are decorated with wide flutings, scrolled shields, foliage, etc., and the cover is surmounted by a swan. The plain handle has an applied ornament on the shoulder, and the thumbpiece is a merman with a double-tail. Engraved on the tankard is the badge of George IV as prince of Wales.

Height, 10½ in.

Marks: The mark of Frankfurt-am-Main, and the maker's mark, ICF, in an oval.  

Date, late eighteenth century.

Plate LXVI, N° 1

IVORY CUP & COVER, MOUNTED IN SILVER-GILT

THE OVAL ivory body is carved with a scene representing the "Triumph of Neptune." The lip is embossed with acanthus foliage; the mount below the ivory is spirally fluted; the stem is plain, and the edge of the foot is embossed with foliated scrolls. On the cover is an ivory figure of a small boy spearing a dolphin, the cover being ornamented with flutings, embossed acanthus leaves and garlands. The pedestal on which the ivory figure stands is embellished with shells.

Total height, 12½ in.

No marks.

German, late eighteenth century.

Plate LXVI, N° 2


IVORY TANKARD, MOUNTED IN SILVER-GILT

THE OVAL ivory body is carved with a combat between lions and bears. The lip is engraved with foliated scrolls, while the upper part of the foot is embossed and chased with shell-like decoration, scrolls and flowers, the lower part being plain and moulded. The domed cover, which has an edging of flowers, vines and foliated scrolls, is embossed with similar decorative details on a larger scale. It is surmounted by a small ivory figure of a boy standing on a pedestal. The handle is scrolled and foliated, and the thumbpiece is an open shell-like ornament, with applied foliage.

Engraved on the bottom of the tankard is the badge of George IV as prince of Wales.

This tankard was bought in 1816 of Rundell, Bridge and Rundell, and is described in their bill thus: "A large ivory tankard with device of wild beasts fighting, very finely carved and mounted in silver gilt, £94 10s."

Total height, 12 in.

Marks: The pine-cone of Augsburg, with o; and the maker's mark  for Joh. Jacob Adam (N° 566 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition).

Date, 1760.

Plate LXVI, N° 3

Page 130



PLATE LXVI

SMALL IVORY TANKARD, MOUNTED IN METAL-GILT

A BATTLE SCENE is carved on the cylindrical ivory drum of the tankard. The mounts are repoussé with foliage, and the domed cover is surmounted by a pine-cone knob. The scrolled handle is decorated with foliage in relief. No marks. Austrian, early nineteenth century.
Plate LXVII, N° 1

SMALL IVORY TANKARD, MOUNTED IN SILVER-GILT

A REPRESENTATION of the "Death of Agag" is carved on the ivory body. The lip is plain, with a gadroon moulding above the ivory. The base has a gadroon moulding at the top, and is decorated with foliated and fluted ornaments in relief on a matted ground. The circular foot is plain, with a narrow shell-like ornament on the edge; and the scrolled handle is ribbed. The cover has a delicately-pierced edge, and the top, which is surmounted by a pine-cone, is fluted and decorated with vines in relief. This piece was acquired by Lord Stewart, who was ambassador at Vienna from 1814 to 1823, and was with his brother, Viscount Castlereagh, one of the plenipotentiaries to the congress there. He presented it to George IV when prince regent. Lord Stewart succeeded his brother as third Marquess of Londonderry in 1832. Height, 7½ in. Stamped underneath are (1) the Vienna mark for the year 1816, (2) the duty mark as used between 1809 (1810) and 1824, (3) the weight, and (4) the maker's name, *Krautauer*. Austrian (Vienna), early nineteenth century.
Plate LXVII, N° 2

SMALL IVORY TANKARD, MOUNTED IN SILVER-GILT

A BACCHANALIAN SUBJECT is carved on the ivory body. The cover is fluted and surmounted by a pine-cone knob. The base is decorated with lozenge-shaped and foliated ornaments in relief. The handle is like that on the preceding tankard. The marks are the same as the above. Austrian (Vienna), early nineteenth century.



PLATE LXVII

THREE LARGE RACE CUPS, SILVER-GILT THE GOODWOOD CUP OF 1829

ALARGE circular vase with beaded and ovolo borders. The body is decorated with chariot and horse races after the antique, and is fluted at the base; it is supported on three large lions' feet, joined at the top to two bold human masks supporting the two handles. It rests on a large plain triangular stand with large acanthus and scroll feet. The cup is engraved with the garter and motto and inscribed:

THE GOODWOOD CUP, 1829, WON BY HIS MAJESTY'S MARE, FLEUR DE LIS, BEATING MAMELUKE, VARNA, LAMP-LIGHTER AND ROUGH ROBIN.

The stand is inscribed: GOODWOOD, 1829.

Height, 17½ in.; diameter, 17 in.

Weight, 470 oz.

London date-letter for 1829-30. Maker, Paul Storr.

Plate LXVIII

LINCOLN RACES, 1829

ACUP of classical form with a plain burnished body, decorated at the base with embossed acanthus and water leaves; a large chased spray, with palmette-like terminations, springs up from the base to the two handles. In the centre of the body is an oval medallion with an embossed figure of a falconer in full costume. On the neck are horses, in various positions, in slight relief. The two handles are formed of two plain vertical tubes joined to the body by shell-like ornaments, and to the rim by flat plates chased with classical ornament. The edge of the lip is an ovolo. The stem is embossed with acanthus foliage and the circular foot has a fluted border. The plain cover is surmounted by a falcon with hood and bells.

This inscription is engraved on the cup: LINCOLN RACES, 1829, PRESENTED BY HIS GRACE THE DUKE OF ST ALBANS, HEREDITARY GRAND FALCONER OF ENGLAND, surmounted by arms of the duke of St Albans.

The cover is engraved with the royal arms and this inscription: WON BY HIS MAJESTY'S MARE, FLEUR DE LIS, BEATING LAUREL, BESSY BEDLAM, BALLAD SINGER, ROBIN HOOD AND DR WILLIS'S B.C. BY TIRESIAS, DAM BY HAPHAZARD 3^{VS}.

Height, 21 in.

Weight, 132 oz. 15 dwt.

London date-letter for 1828-29. Maker's mark, 1.B, with pellet between, and crown above, for John Bridge.

THE GOODWOOD CUP OF 1830

THE CIRCULAR body of the cup is decorated with two panels, one being embossed with a horse winning, and the other with "The Gods adjudging the prizes," on matted surfaces, both in foliated frames, below an embossed laurel edging. The two handles are formed of acanthus leaves and twisted tree trunks. A thick stem of large acanthus leaves supports the body and rests on a circular base covered with the same foliage.

The body is inscribed: GOODWOOD, 1830, WON BY FLEUR-DE-LIS, THE PROPERTY OF HIS MAJESTY KING



PLATE LXVIII

WILLIAM IV, BEATING HIS MAJESTY'S B.H. ZINGANEE, HIS MAJESTY'S CH.H. THE COLONEL, LORD EXETER'S B.F. GREEN MANTLE, MR GRANT'S B.F. LADY EMILY, DUKE OF RICHMOND'S B.F. REFUGEE, LORD JERSEY'S B.G. GLENARTNEY, MR RIDSDALE'S BR.C. TRANBY, DUKE OF RICHMOND'S B.C. HINDOO.

Height, $19\frac{1}{4}$ in.; diameter, $13\frac{1}{2}$ in.

Weight, 301 oz. 10dwt.

London date-letter for 1830-31. Maker's mark, rs, for Paul Storr.

TANKARD, SILVER-GILT

THE CYLINDRICAL body is embellished with three oval medallions in plain flat frames, representing scenes from the life of Penn, and with the arms of the West Indies in relief. Each of these medallions is separated by Greek coins inserted, the spaces being filled with repoussé foliated work. The handle is a scrolled dolphin and the thumbpiece is a lion couchant. The flat cover is set with two Greek coins and is decorated with repoussé flowers and foliated scrolls on a matted surface, a lion couchant applied to the front. The border of the cover is embossed with acanthus leaves. The tankard rests on three lion couchant feet.

Although stamped with the date mark for 1671-72, the medallions and all the other decorative features are later additions. This tankard was presented by queen Charlotte to George IV when prince regent.

Height, 8½ in.

Weight, 53 oz.

London date-letter for 1671-72. Maker's mark, ww, with a fleur-de-lis and two pellets below, in a shaped shield.

Plate LXIX, N° 1


TANKARD, SILVER-GILT

THE BODY, which is cylindrical with a plain spreading base, is set with a medallion of Frederick William III of Prussia, surmounted by the Prussian eagle in relief, and below a crouching lion with a sword. It is also set with various medallions commemorating the battles fought by the Prussian armies in 1813 and 1814. The branches of an oak tree in relief spread all over the body. Inserted in the cover, which has an embossed laurel border, is the Iron Cross of Prussia. The handle is plain, with a shell thumbpiece.

This tankard was presented by Frederick William III of Prussia to the prince regent in 1814.

Height, 8 in.

Weight, 40 oz. 5 dwt.

Marks: The mark of Berlin with the date-letter κ, for the early nineteenth century; and the maker's mark  probably for Jean Jacques Godet, a goldsmith at Berlin, 1770-1817 (N° 674 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition). It is also stamped underneath with the name, L. KRAUS.

German, circa 1814.

Plate LXIX, N° 2

TANKARD WITH COVER, SILVER-GILT

THE BODY is embossed with a scene of young bacchanals. The slightly domed cover, which has a chased acanthus border, is embossed with a boar hunt. The plain handle is embellished with a grotesque mask in relief on the shoulder and a leaf on the end. The thumbpiece is a grotesque mask. It is engraved on the cover with the badge of George IV as prince of Wales, and the cipher of queen Charlotte.

Height, 7½ in.

Weight, 63 oz. 10 dwt.

London date-letter for 1809-10. Maker's mark, wf, for William Frisbee.

Plate LXIX, N° 3



PLATE LXIX

LARGE TANKARD AND COVER, SILVER-GILT

THE BODY is covered with a scene representing a battle in high relief, in frosted silver-gilt. The base is plain and burnished, as is also the lip. Inserted in the top of the plain cover is a medallion of a figure on horseback, in high relief, and inside is a medallion portrait of Charles II. The handle is embellished with trophies of arms, in relief, and acanthus foliage at the sides, and the thumbpiece is a double volute. The badge of George IV as prince of Wales is engraved on the cover.

This tankard was bought by George IV, when prince regent, of Rundell, Bridge and Rundell, and is described in their bill of 1812 thus: "A superb silver embossed tankard to match His Royal Highnesses, a finely chased battle piece, John Sobieski relieving Vienna, figure on horseback at top, £157 10s.; engraving crest, crown, garter and motto, 3s. 6d.; gilding do. all over in the best manner, £34 10s."

Height, 11 in.

Weight, 110 oz.

London date-letter for 1811-12. Maker's mark, wf, in an oblong cartouche, for William Pitts. Plate LXX, N° 1

TANKARD AND COVER, SILVER-GILT

ON THE drum are scenes representing peasants carousing, in the Dutch manner, in high relief. The border of the foot is embossed with flowers. Inserted in the cover, which has an embossed floriated border, is a repoussé medallion of a male and female peasant. The scrolled handle is formed of a terminal grotesque animal. It is engraved with the garter and motto.

Height, 10 in.

Weight, 70 oz.

Marks: the mark of Hamburg, and an illegible maker's mark.

German, end of the seventeenth century.

Plate LXX, N° 2

LARGE TANKARD AND COVER, SILVER-GILT

THIS is exactly similar to the above tankard, N° 1, except that the medallion of a figure on horseback on the cover is German work of the seventeenth century, and that on the top of the handle is a graduated beading.

Weight, 130 oz.

The marks on the base denote that this tankard was transformed in 1811-12 from a tankard of the year 1683. The older maker's mark is wf, conjoined, between three mullets in a shaped shield, as on a small candlestick of 1685-86, illustrated in Jackson's *English Goldsmiths and their marks*.

Plate LXX, N° 3

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PLATE LXX

PAIR OF LARGE CANDELABRA FOR FIVE LIGHTS SILVER-GILT

THE FOLIATED and scrolled branches spring from an acanthus vase, the candle-sockets being vase-shaped. The stem is a concave fluted drum, with acanthus edges. Two large griffins, and two tripod vases with serpents, stand on the plain base, which rests on four feet enriched with shells and vines.

The royal arms of George III are engraved on the base, and the badge of George IV as prince of Wales on the stem. Under the base is a plate engraved with the same royal arms reversed to reflect in the plateau.

Height, 32½ in.

Weight, 1,167 oz. 15 dwt.

London date-letter for 1817-18. Maker's mark, ps, for Paul Storr.

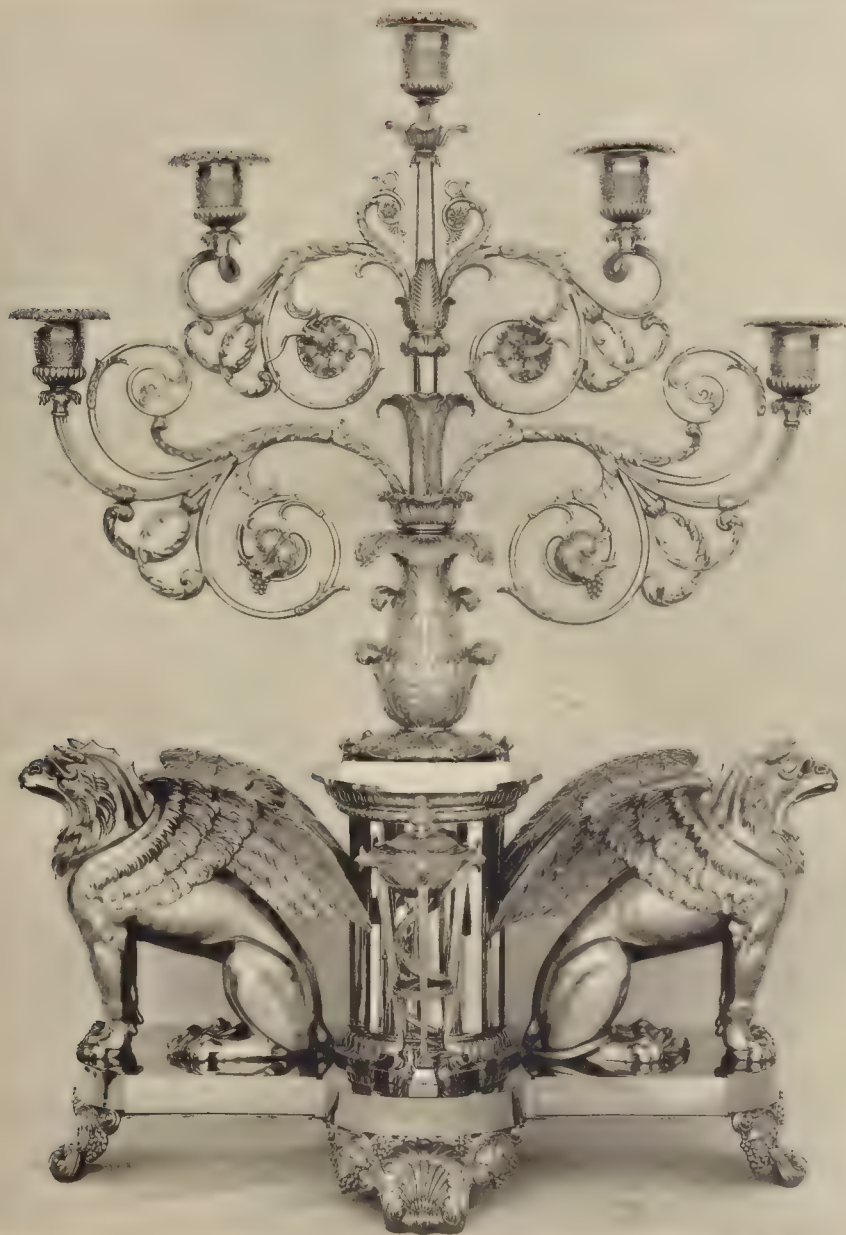


PLATE LXXI

FOUR LARGE DESSERT STANDS, SILVER-GILT

THE TALL vase-shaped stems have two handles and are fluted and engraved with winged figures and arabesque work; they rest on drum-shaped pedestals, spirally fluted, upon which are musical instruments and a mask. Each stand is fitted with six branches and baskets formed of the leaves of the vine. The tops of the stems are in the form of pine-apple leaves, supporting plain circular bowls with pierced foliated borders, which enclose plain linings. The large circular bases are decorated with vines in relief, with rosette borders, and rest on four scrolled acanthus feet, separated by shell and leaf ornaments. On the bases are three large figures of a faun and dancing bacchantes.

These four pieces were bought of Rundell, Bridge and Rundell for £1,538 11s. 8d.

Height, 21½ in.

Weight, 1,697 oz.

Marks on the stands: the London date-letter for 1816-17; maker, Paul Storr. On the centre dishes, the date-letter for 1813-14; maker, Paul Storr.



PLATE LXXII

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A SET OF FOUR DESSERT STANDS, SILVER-GILT

IN THE centre is a large circular dish, embossed with acanthus foliage and decorated on the edge with the same foliage. Each of these stands is fitted with four vine-leaf baskets springing from vine brackets. The stem is supported by four boys in various attitudes representing the seasons. The ornately decorated and pierced circular foot, which has an acanthus and shell border, applied on a reeded edge, is embossed with fruit, and rests on acorn feet. Each stand is engraved with the badge of George IV as prince of Wales.

Height, 16 in.

Weight, 932 oz. 5 dwt.

London date-letter for 1819-20. Maker's mark, PR, for Philip Rundell.



PLATE LXXIII

SIX ICE-PAILS, SILVER-GILT

THESE are vase-shaped, with two rope-twist handles joined to a head of Neptune and marine trophies. The royal arms of George IV with a mantling are applied to one side, and the arms of Jamaica on the other. Eight octagonal panels, with trophies and instruments in relief, are applied between two beaded mouldings. The lower parts are enriched with branches of vine, applied on a matted ground. A fluted collar separates the bowl from the circular foot, which has an acanthus border.

Height, 10 in.

Weight, 757 oz. 10 dwt.

London date-letter for 1803-04. Maker's mark, ^{DS}_{BS}, for Digby Scott and Benjamin Smith.

Plate LXXIV, N° 1

EIGHT SMALL ICE-PAILS WITH LININGS, SILVER-GILT

THESE are of classical form, and are decorated with the "Birth of Bacchus," in high relief, around the bodies. Applied under the beaded and gadrooned edge are branches of vine. The lower parts of the bodies are enriched with acanthus foliage in relief. The two short handles rest on four satyr masks, in high relief, on the bodies. The high circular foot is fluted.

Four of these are described in Rundell, Bridge and Rundell's bill for 1812 thus: "4 richly chased additional ice-pails, with elegant chased devices from the antique, the Birth of Bacchus, 497 oz. 18 dwt., fashion, 23s. 0z. = £777 19s. 4d.; engraving crest, crown, garter and motto, 24s.; gilding in the best manner, £158."

Height, 12½ in.

Weight, 1,050 oz.

London date-letter for 1811-12. Maker's mark, ^{PS}, for Paul Storr.

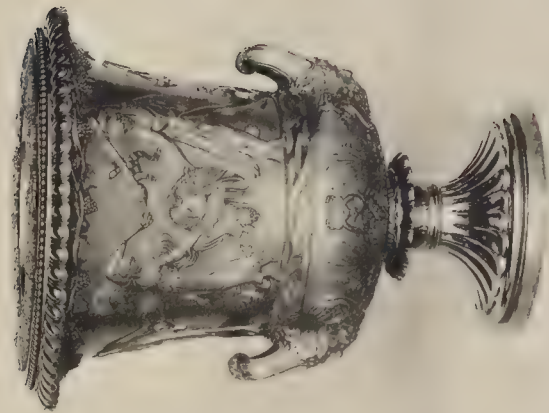


PLATE LXXIV

TWO LARGE DESSERT STANDS, SILVER-GILT

THE CIRCULAR dishes have open basket-work sides, with ovolo edging, and borders of Greek palmette ornament in relief. They are supported on tall twisted stems and by three female figures, which stand on circular pedestals with guilloche and rosette borders. The pedestals rest on concave fluted drums with acanthus borders, and on three bold acanthus scrolls, which stand on plain triangular bases. The badge of George IV as prince of Wales is engraved on the stands.

Height, 25 in.

Weight, 1,031 oz.

London date-letter for 1817-18. Maker's mark, ps, for Paul Storr. The plain linings have the date-letter for 1811-12.



PLATE LXXV

A STATUETTE, SILVER-GILT

THE STATUETTE represents Perseus on a pegasus, and is supported on a plain oblong pedestal with classical foliage in relief on the borders. Marine trophies are applied to the two sides, and Medusa heads to the ends.

Height, 14½ in.

Weight, 120 oz. 5 dwt.

It is stamped with the mark of the goldsmith of Napoleon I, Jean Baptiste Claude Odier, of Paris.

French, early nineteenth century.

Plate LXXXVI, N° 1

A GROUP, SILVER-GILT

THE THREE figures represent Silenus, Pan and a nymph, supported on a high cylindrical pedestal, with a spreading base, which is decorated with foliage in relief. A bacchanalian scene is depicted in high relief on the pedestal. The whole rests on a plain square foot.

Height, 14¾ in.

Weight, 136 oz.

It is stamped with the mark of the goldsmith of Napoleon I, Jean Baptiste Claude Odier, of Paris.

French, early nineteenth century.

Plate LXXXVI, N° 2

A GROUP, SILVER-GILT

THE GROUP represents Hercules and the bull, and rests on a plain pedestal, with classical foliage in relief on the narrow borders. Groups of marine trophies are applied to each side of the pedestal.

Height, 12½ in.

Weight, 168 oz.

It is stamped with the mark of the same Paris goldsmith as the above two groups.

French, early nineteenth century.

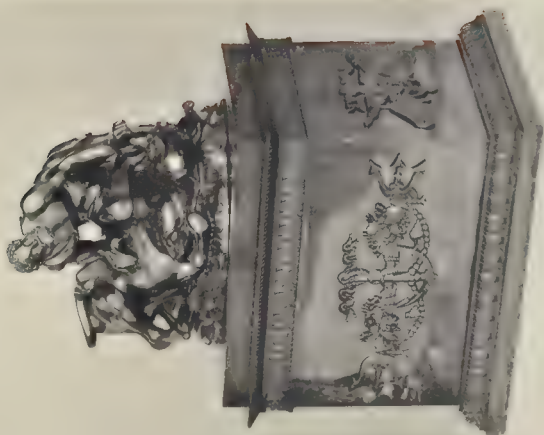
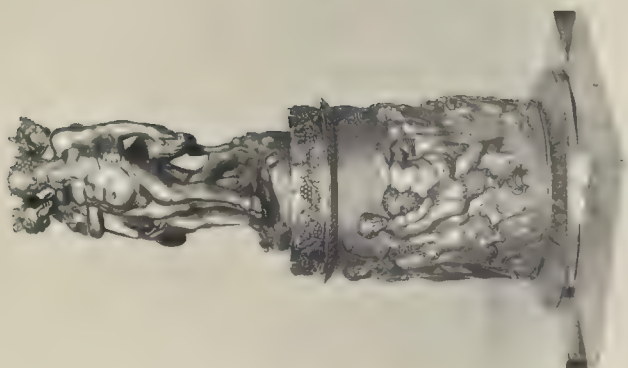
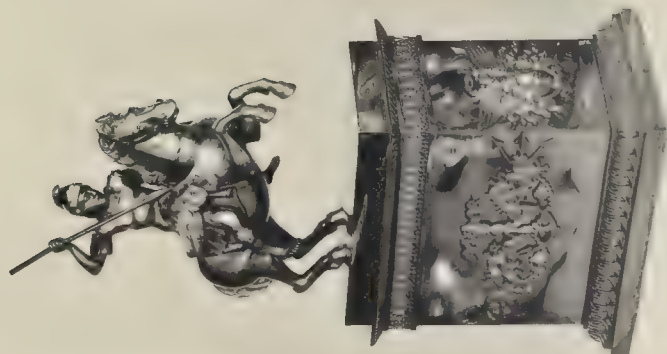


PLATE LXXVI

PAIR OF SMALL STANDS, SILVER-GILT

THE STEM is in the form of a satyr holding a wreath in the uplifted hands, and standing on a plain square pedestal. A loose bowl, in the form of a woman's breast, modelled after that of Pauline Borghese, sister of Napoleon I, with a butterfly handle, rests loosely in the wreath. One of the stands and the two loose bowls were made early in the nineteenth century by Jean Baptiste Claude Odier, of Paris, goldsmith to Napoleon I, and maker of the three pieces illustrated on plate LXXVI. The other stand bears the London date-letter for 1816-17 and the marks of Paul Storr. This stand and one of the butterfly handles are described in Rundell, Bridge and Rundell's bill for 1816 thus:
"A silver chased butterfly to the edge of a bowl to suit, altering ladles and silver added, £4 5s. od.; gilding the foregoing bowl all over dead, and coloring and burnishing the pattern, £2 6s. od.; a chased figure stand of a satyr to match, holding a wreath to receive the bowl, 25 oz. 9dwt., fashion, £23 10s. od.=£32 8s. 2d."
Height, 10 $\frac{3}{4}$ in.
Weight, 71 oz. 3dwt.
Plate LXXVII, N° 2

FOUR SMALL SALT-CELLARS, SILVER-GILT

IN THE form of donkeys carrying double baskets and standing on plain oblong bases. Two were made early in the nineteenth century by Jean Baptiste Claude Odier, of Paris, the maker of one of the above small stands, and the other two by Paul Storr in 1810-11.
Weight, 84 oz. 4dwt.

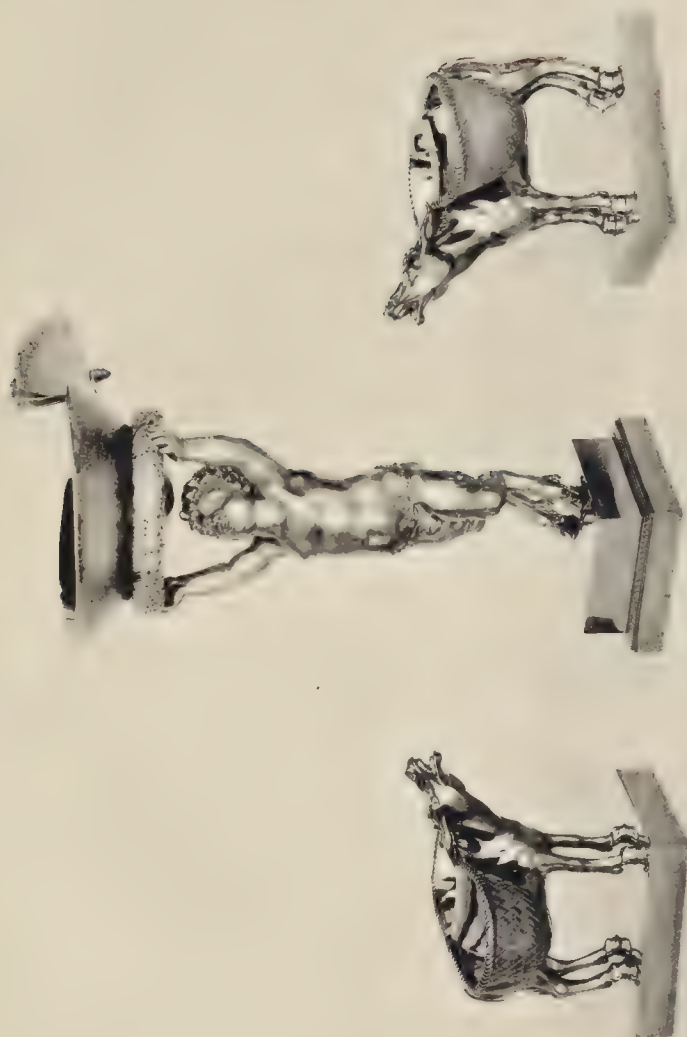


PLATE LXXVII

PAIR OF LARGE CANDELABRA FOR FIVE LIGHTS EACH, SILVER-GILT

THE TALL slender shafts are plain Ionic pillars, resting on squat bowl-shaped vases, with a beaded edging and decorated with acanthus leaves. The high ornate pedestals, which are supported on four tortoise feet, are embellished with medallions of the arms of Jamaica surrounded by the following inscription, ECCE ALIUM RAMOS PORREXIT IN ORBEM NEC STERILIS EST CRUX; with the royal arms of George III, as borne after January 1, 1801, and with a label; and with two busts of Roman emperors in laurel wreaths. At the top corners of the pedestals are helmeted masks, with garlands of fruit suspended therefrom and joined by festoons of fruit; they are also decorated with grotesque masks and vines. The plain octagonal bases are enriched with acanthus borders. The four foliated branches, which are embellished with lions' masks, are affixed to the heads of four Indians, which are separated by pine-apples. The five sconces are fluted and decorated with vines in relief.

The names of the court goldsmiths, Rundell, Bridge and Rundell, are inscribed on the candelabra.

Height, 30 in.

Weight, 687 oz.

London date-letter for 1803-04. Maker's mark, ^{DS}_{BS}, for Digby Scott and Benjamin Smith, of Limekiln Lane, Greenwich, registered October 4, 1802.



PLATE LXXVIII

PAIR OF LARGE OVIFORM JARS, SILVER-GILT

THE BODIES are entirely covered with repoussé work on a granulated surface, comprising acanthus foliage, classical buildings and foliated scrolls, human figures and cupids, dolphins and fruit, roses and vases, flagons, etc., the decoration varying slightly on each jar. The necks are plain, and the lips are embellished with acanthus leaves on ribbed mouldings. The covers are embossed with garlands of flowers; the plain borders are pierced with six rosettes, and the top pierced with fleurs-de-lis. The large knobs are acanthus leaves enclosing a fruit. The royal arms of George IV are engraved on the lips, and the garter and motto on the covers.

Height, 20 in.

Weight, 289 oz. 10 dwt.

London date-letters for 1828-29 and 1829-30. Maker's mark, I.B., with pellet between and a crown above, for John Bridge.



PLATE LXXIX

TWENTY-FOUR CANDELABRA FOR FOUR LIGHTS, SILVER-GILT

EACH of the candelabra is fitted with three scrolled and foliated branches, embellished with dolphins and lions' masks, the candle sockets and grease-pans being fluted. The high stem is plain in the centre and enriched at each end with narrow bands of fluting and zigzag ornament. Three female heads surmount the stem, their dress and feet forming the support; these heads support a vase, decorated with acanthus leaves in relief, to which the branches are affixed. The stem rests on a small reel-shaped pedestal encircled by a fluted band. The foot is formed of three lion claws, springing from acanthus leaves and separated by bold masks with vines. Engraved on the stems are the arms of George III, as borne after January 1, 1801.

London date-letters for 1804-05 and 1812-13.

Height, 25 $\frac{3}{4}$ in.

Weight, 487 oz. 15 dwt.



PLATE LXXX

FOUR LARGE SOUP TUREENS WITH COVERS AND LININGS, SILVER-GILT

THESE TUREENS are in the form of large shells, the covers being surmounted by lobsters, serpents, lizards, frogs, foliage, etc. A triton sits on the whorl blowing a conch shell. They are supported on three seahorses, which rest on triangular bases worked in imitation of sea waves. They rest on feet comprised of tortoises, shells and seaweed. The garter and motto are engraved inside.

Height, 15 $\frac{1}{4}$ in.

Weight, 1946 oz.

London date-letter for 1826-27. Maker's mark, 1B, with crown above, for John Bridge.



PLATE LXXXI

FOUR LARGE SAUCE BOATS, SILVER-GILT

OF BOAT shape, with plain, single handles and spouts. Two narrow mouldings encircle the bodies, the lower parts being fluted. The feet are decorated with foliage and the edges are gadrooned.

The royal arms of George III, as borne between 1801 and 1816, are engraved on the boats.

Weight, 91 oz. 10dwt. London date-letter for 1809-10. Makers, Wakelin and Taylor.
Plate LXXXII, N° 1

FOUR SMALLER SAUCE BOATS, SILVER-GILT

THESE ARE of the same shape and pattern as the above, but slightly smaller in size.

Weight, 72 oz. 10dwt.

The date and marks are the same.

SIXTEEN SAUCE BOATS, SILVER-GILT

BOAT-SHAPED, decorated on the bodies and feet with spiral hollow fluting. They are engraved with the arms of George III, as borne between 1801 and 1816.

Weight, 365 oz. 10dwt. London date-letter for 1761-62.

Plate LXXXII, N° 2

PAIR OF LARGE SAUCE BOATS, SILVER-GILT

HELMET-SHAPED, with hollow flutings and chased shells and scrolls, the border foliated and scrolled. The handle is a serpent; the foot is decorated with shell-like ornament, with serpent coiled around.

The badge of George IV, as prince of Wales, is engraved on each.

Weight, 62 oz. 10dwt. London date-letter for 1764-65. The maker's mark is illegible.

Plate LXXXII, N° 3

EIGHT SAUCE BOATS, SILVER-GILT

OF OVAL shape, with double spouts, under which are large winged masks with serpents in high relief. On the bodies is a wide frieze of military trophies and shields.

Weight, 389 oz.

London date-letter for 1803-04. Maker's mark, ^{DS}_{BS}, for Digby Scott and Benjamin Smith. One of the sauce boats is Victorian.

Plate LXXXII, N° 4

TWELVE SAUCE BOATS, SILVER-GILT

LOW HELMET-SHAPED, with a large "Egyptian" serpent handle. Under the lip and handle are sphinxes in relief, and on the front are "Egyptian" wings. Winged monsters are applied under the handle. The boats rest on three claw feet.

Weight, 812 oz. 10dwt.

London date-letter for 1804-05. Maker's mark, ^{DS}_{BS}, for Digby Scott and Benjamin Smith.

Plate LXXXII, N° 5



PLATE LXXXII

SMALL SUGAR CASTER, SILVER-GILT

ENGRAVED on the plain octagonal body are the royal arms and cipher of queen Anne, as borne after the union with Scotland.
Weight, 9 oz. 18dwt.
Height, 6½ in.
London date-letter for 1713-14. Maker's mark, MA, with a crown above and a mullet below, in a shaped shield, for Samuel Margas.
Plate LXXXIII, N° 1

PAIR OF PLAIN DOUBLE SALTS, SILVER-GILT

ADIVISION inside separates the salts into two compartments, which are covered by separate jointed covers. The covers are engraved with the arms and cipher of William and Mary, though bearing the date-letter for 1721-22.
London date-letter for 1721-22. Maker's mark, CL, with a crown above and a wing below, for Nicholas Clausen.
Plate LXXXIII, N° 2

TWENTY-FOUR SMALL BOWLS, SILVER-GILT

THESE are circular in form with terminal figure handles, joined to the bowls by acanthus foliage. The royal arms are applied on each side, and also the royal supporters. The cipher of George IV is also applied. The borders of the lips are decorated with a band of roses, thistles and shamrocks, in slight relief, on a granulated surface. The low feet have acanthus borders.
They are fitted with cut glass linings.
Height, 4¼ in.; diameter of the mouth, 6 in. Weight, 757 oz. 5dwt.
London date-letter for 1826-27. Maker's mark, IB, with pellet between and a crown above, for John Bridge.
Plate LXXXIII, N° 3


EIGHT TWO-HANDLED VASES WITH COVERS, FOR SUGAR, SILVER-GILT

THE CENTRES are decorated with a wide band, between mouldings of acanthus, with Louis XVI foliated scrolls in relief on a granulated surface. The necks are embossed with acanthus, the lower part of the bodies and the lips being fluted. The short fluted stems have beaded collars and a border of acanthus. The circular feet are decorated with V-shaped flutings separated by foliated ornaments. The edges have a guilloche moulding. The vases stand on four foliated feet.
Each one is engraved with the royal crown and the badge of George IV as prince of Wales. They have eight ladles.
Total height, 7 in. Weight, 166 oz. 10dwt.
London date-letter for 1809-10. Makers' mark, BS₁₅, for Benjamin Smith and James Smith.
Plate LXXXIII, N° 4



PLATE LXXXIII

FOUR LARGE CIRCULAR SOUP TUREENS & STANDS, IN TWO SIZES, SILVER-GILT

N THE domed covers are handles formed of double-serpents with an apple in their mouths, standing on platforms with beaded edges. The covers are decorated with large acanthus leaves in relief. On the bodies are two rectangular panels of Egyptian deities sacrificing, in relief, and applied below these panels, on the plain bodies, are Egyptian sphinxes. The two handles are formed of winged figures with animals and fish, sphinxes and other decorative subjects in the Egyptian style, in relief. The bodies rest on curved octagonal feet, with sphinxes resting on the four corners.

The large circular stands have plain platforms, with beaded edges, for the tureens, wide borders decorated with large circular panels of rosettes in high relief, the edges having laurels running round; they rest on four claw and scroll feet. These stands have been inspired by the pair illustrated on plate XLVIII.

Height of the larger tureens, 14½ in.; diameter, 12 in.; diameter of the stands, 17½ in.

Weight, 2120 oz.

Height of the smaller tureens, 12 in.; diameter, 10 in.; diameter of the stands, 14½ in.

Weight, 1426 oz. 10 dwt.

London date-letters for 1803-04 and 1805-06. Maker, Paul Storr.



PLATE LXXXIV

EIGHTEEN SALTS, SILVER-GILT

OF CIRCULAR form, with gadrooned and shell edges, and standing on large lion feet. The bodies are repoussé with flowers and fruit.
Weight, 229 oz. 5 dwt.
Diameter, $3\frac{3}{4}$ in.; height, $2\frac{1}{2}$ in.
London date-letter for 1809-10. Maker, Paul Storr.
Plate LXXXV, N° 1

TWELVE SALTS, SILVER-GILT

CIRCULAR in form, with gadrooned and scrolled edges, the bodies decorated with thin scrolls in relief, standing on three scrolled feet.
Weight, 98 oz.
London date-letter for 1760-61.
Plate LXXXV, N° 2

TEN SALTS, SILVER-GILT

CIRCULAR in form, with gadrooned edges, the bodies being decorated with scrolls in relief, on three scrolled feet.
Weight, 104 oz. 10 dwt.
Diameter, $3\frac{5}{8}$ in.; height, $2\frac{5}{8}$ in.
London hall-mark for 1788-89. Makers, Wakelin and Taylor. Some of the salts are not marked.
Plate LXXXV, N° 3

THIRTY-SIX SALTS, SILVER-GILT

THESE are circular in shape, with three sphinx feet, on small stands, decorated in the "Egyptian" manner.
Weight, 523 oz.
Diameter, $4\frac{1}{8}$ in.; height, $3\frac{1}{8}$ in.
London date-letter for 1819-20. Maker, Philip Rundell.
Plate LXXXV, N° 4

EIGHT SALTS, SILVER-GILT

THESE are exactly like the above "Egyptian" salts in every particular except that lions' heads are substituted for the sphinxes. A glass lining, divided into two compartments by a silver plate, is fitted in each.
Weight, 148 oz.
London date-letter for 1803-04.

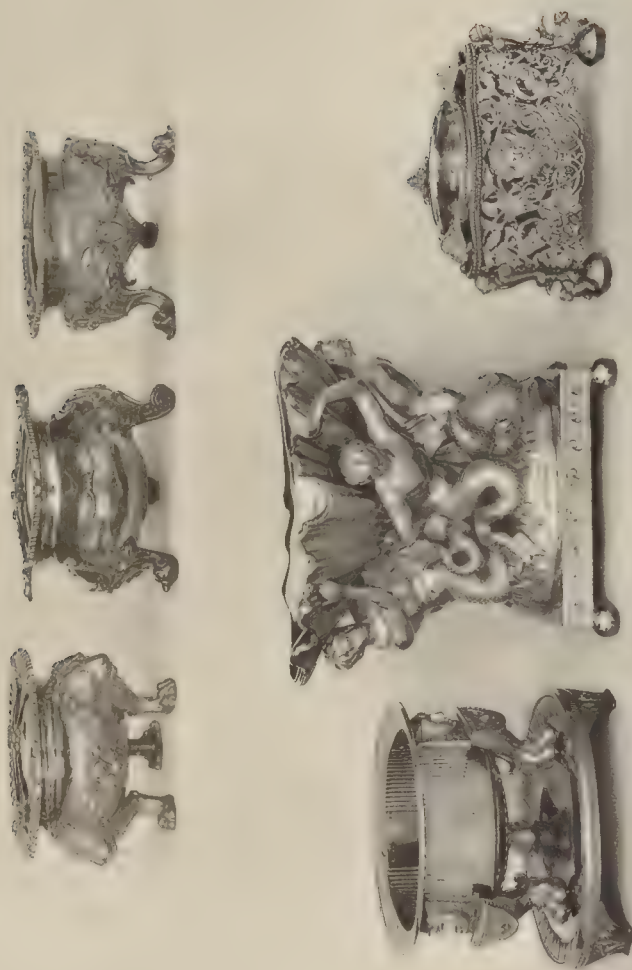


PLATE LXXXV

THIRTY-SIX LARGE SALTS, SILVER-GILT

IN THE form of shells supported by three tritons on oblong stands decorated with flat scrolls on the edges, and resting on plain ball feet.

Twenty-four of these salts were supplied by Rundell, Bridge and Rundell in 1813, and are described in their bill thus: "24 richly chased salts with shells supported by three tritons, 1109 oz. 11 dwt., fashion, 30 gs. each = £1227 11s. 2d.; engraving crest, garter, etc., £6; gilding all over in the best manner, £252."

Weight, 1,717 oz.

London date-letter for 1813-14. Maker, Paul Storr.

Plate LXXXV, N^o 5

SIX SALTS, SILVER-GILT

OF TRIANGULAR shape, with plain circular receptacles. On the top corners are tortoises, and on the open sides are masks and amorini, scrolls and flowers. The feet are formed of terminal figures on plain balls.

Weight, 52 oz. 3 dwt.

French, nineteenth century.

Plate LXXXV, N^o 6

A PAIR OF CANDELABRA, FOR THREE LIGHTS SILVER-GILT

THE CANDELABRA are in the form of vines. Figures of a piping faun and a cupid, with a hound and a goat, rest on the circular bases, which are covered with grapes. The top borders of the bases are decorated with acanthus leaves, and the lower borders with beaded rosettes on acanthus foliage. The sides of the bases are covered with vines in relief, and they are engraved with the royal arms of George IV.

In Rundell, Bridge and Rundell's bill for 1822 this pair is described as: "Two large and very superb richly chased candelabras, composed of piping fauns, cupid, dog and goat, with three rich vine leaf and grape branches to each, and richly chased stands 482 oz. 17dwt., fashion 19s. 6d. oz., silver 5s. 6d. oz., duty 1s. 6d. oz.=£639 15s. 4d.; engraving arms etc., 34s.; gilding all over in the best manner, £84; total £725 9s. 4d."

Total height, 23½in.

Weight, 490 oz. 15dwt.

They are inscribed with the names of the court goldsmiths, Rundell, Bridge and Rundell. London date-mark for 1821-22, with the mark of the maker, Philip Rundell.



PLATE LXXXVI

THE "NATIONAL CUP," SILVER-GILT

THE PEAR-SHAPED body is decorated with figures of the patron saints of the three kingdoms, St George, St Andrew and St Patrick, in gothic niches, alternating with a large rose, set with diamonds and other precious stones, a thistle and St Andrew's cross, and a shamrock, each set with precious stones and surmounted by a crown set with stones. The body is decorated with oak leaves and acorns, foliated scrolls, roses, thistles and shamrocks in relief on a matted surface, and it is set with various precious stones. The knop on the stem is set with three stones, and the circular foot is decorated at the edge with rosettes set with small stones. The cover, which is surmounted by a figure of St George and the dragon, is decorated on the edge with crosses and fleurs-de-lis, set with stones, alternating with foliage in relief. Total height, 19 in.

London date-letter for 1824-25. Maker's mark, 1B, for John Bridge.

Plate LXXXVII, N° 1

GEORGE IV SACRAMENTAL CUP, SILVER-GILT

THE CUP is in the form of a goblet, decorated in gothic taste, with niches in relief, the spaces in the niches being set with four diamond rosettes alternating with cabochon sapphires, with emeralds below, and cabochon rubies, set with small diamonds above. The lower part of the bowl is decorated with eight figures of angels holding various shields enamelled with the royal arms of George IV, the arms of England, Scotland and Ireland and other emblems. The body is supported on pierced quatrefoil brackets in a pierced crown. The twisted stem, which is engraved with a diaper pattern, has a gothic collar at the top, set with stones, and it rises from a gothic crown, which is set with stones in quatrefoils, fixed in square compartments. The circular foot is decorated with acanthus leaves in relief. The number of stones is: 106 diamonds, 20 sapphires, 32 rubies and 12 emeralds. On the plain lip is engraved the garter and motto. Height, 11 in.

Date, circa 1821.



PLATE LXXXVII

FOUR LARGE MASSIVE SCONCES, SILVER-GILT

THESE SCONCES are heavily embossed with figures of Hercules' war trophies, satyrs, nymphs, dolphins, rosettes and scrolls. A scrolled panel containing a bust of a Roman emperor is at the top of each sconce. The cipher of George IV, surmounted by the royal crown, is applied to the plain burnished centre. The two scrolled brackets, which spring from large masks, are decorated with a bird and foliage and vines. Each sconce is different in design and is mounted on wood.

Height, 30½ in.

London date-letter for 1829-30. Maker's mark, 1B, with crown above, for John Bridge.



PLATE LXXXVIII

VERY LARGE OVAL PUNCH BOWL AND LADLE, SILVER-GILT

AT ONE end of this great oval punch bowl is a lion and at the other a unicorn, representing the supporters of the royal arms. The edge of the bowl is chased in imitation of the waves of the sea, as is also the lower part, which is embellished with various shells. In front of each side are figures of Venus & Adonis with a cupid and lions, and several amorini in various attitudes, amid vines applied in relief on the neck of the bowl. The high foot is worked to represent rocks, with various shells, seaweed and corals applied thereon, and it rests on four scrolled feet.

The ladle is in the form of a large nautilus shell in silver-gilt, with an ivory handle, enriched with elaborate silver-gilt mounts and with the arms of George IV.

Length, 56in. ; height, 31in. ; width, 42in. The ladle is 42in. long.

Weight, 8000 oz.

London date-letter for 1829-30. Maker's mark, 1B, for John Bridge, of Rundell, Bridge and Rundell.



PLATE LXXXIX

SIXTEEN CANDELABRA FOR FOUR LIGHTS EACH, SILVER-GILT

THE STEMS, which rest on claw feet, are enriched with three female figures in relief, emblematical of Temperance, Hope and Flora. The three foliated and scrolled brackets have three candle sconces, decorated with lions' masks and rings, and roses, thistles and shamrocks along the borders. The central light is vase-shaped, and is enriched with acanthus scrolls joined with intertwined serpents. The circular foot, which rests on three acanthus feet, is embellished with three bold masks in compartments, while the borders are enriched with roses, thistles and shamrocks in relief.

The garter is engraved on each candelabrum.

Height, 2 5 in.

Weight, 437 4 oz.

London date-letter for 1828-29. Maker's mark, 1B, with crown above, for John Bridge, of Rundell, Bridge and Rundell, whose name is inscribed on the bases.



PLATE XC

FOUR DESSERT ORNAMENTS, SILVER-GILT

THESE are in the form of large shells, supported by two tritons on circular bases, with flat scrolled borders, which rest on rocky pedestals, set with shells and marine foliage. The badge of George IV as prince of Wales is engraved on the shells, and the garter on the pedestals.

Height, 13½ in.

Weight, 1,455 oz.

London date-letter for 1812-13. Maker, Paul Storr. The pedestals have the date-letter for 1820-21, and the mark of Philip Rundell.

Plate XCI, N° 1

FOUR LARGE SUGAR BOWLS, WITH BLUE GLASS LININGS, ON STANDS, SILVER-GILT

THE FRAMES are of wire work, with leaf and fruit ornament below. The edges are formed of palm and acanthus leaves with a pierced border, and of laurels supported on four winged female terminal figures with animal legs. They rest on plain triangular stands, with chased acanthus borders, on three claw feet.

Weight, 369 oz.

Height, 9½ in.

London date-letter for 1805-06. Maker's mark, ^{D.S.}_{B.S.}, with pellets between, in a square, for Digby Scott and Benjamin Smith of Limekiln Lane, Greenwich, registered October 4, 1802.

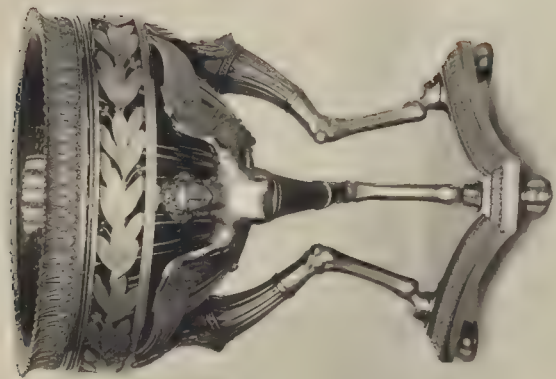


PLATE XCI

GOBLET, SILVER-GILT

THE BOWL is decorated with eight terminal figures, with arabesque and goats' feet, separated by plain panels of crystal set in acanthus frames. Below the plain lip is a band of open scroll ornament, set with stones above the crystal panels. The lower part of the bowl is decorated with acanthus leaves in relief, and the space between the lower extremities of the figures is set with stones. The stem is in the form of a twisted tree trunk, and rests on a circular foot, which is set on the edge with small scroll ornaments with stones. A medallion, inscribed: GOD SAVE THE KING, CROWNED JULY XIX. MDCCCXXI, is set under the foot.

Height, 10 in.


London date-letter for 1826-27. Maker's mark, 1B, crowned, for John Bridge.

Plate XCII, N° 1

IVORY TANKARD, MOUNTED IN SILVER-GILT

THE BODY is carved with cherubs carrying symbols of the Passion; the plain mounts above and below the carving are set with white enamelled fleurs-de-lis separated by green, crimson and blue stones in rosettes; the edge of the base is embossed with shells and foliated scrolls, which are repeated on the border of the cover, the latter being decorated at the top with pierced foliated scrolls, set with crimson and green stones. Surmounting the cover is a figure of a monk or friar holding an infant. The scrolled handle is foliated at the end and is set with fleurs-de-lis and stones as on the body; the thumbpiece is formed of two foliated scrolls joined by a shell-like ornament.

Total height, 10½ in.

Marks: The mark of Munich for 1769; the maker's mark ; and the maker's name, *Weishau*. German, date 1769.

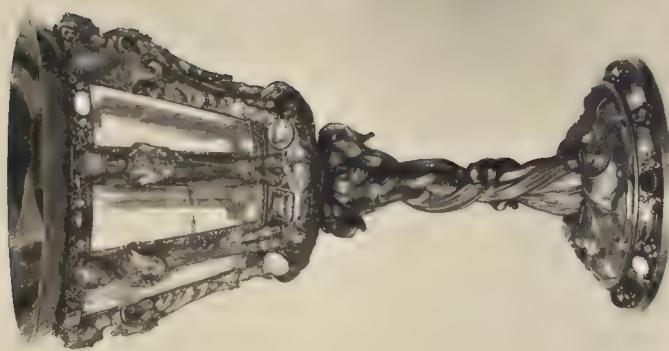


PLATE XCII

TANKARD AND COVER, SILVER-GILT

THE CYLINDRICAL body, which is decorated with foliage, scrolls, etc., in low relief, is set with a large carved cameo, several other cameos, coloured stones, etc., as is also the cover. The pine knob is set with stones.

Height, 10½ in.

London date-letter for 1823-24. Maker's mark, 1-B, with a pellet between, in an oblong, for John Bridge.

Plate XCIII, N° 1

TANKARD, SILVER-GILT

THE CYLINDRICAL body and cover are set with several silver medals, dated MDCLXXVIII. Along the lip are fleurs-de-lis in turquoise and diamonds, separated by crosses in diamonds. The edge of the plain foot is set with fleurs-de-lis, like the lips, alternate with coloured stones in rosettes. The handle is a large dragon, with diamond teeth and ruby eyes. The cover, which is surmounted by the royal crown, set with diamonds, turquoises and other stones, on a cushion, a large amethyst taking the place of the cap, is set with emeralds, sapphire and amethyst flowers with diamond stalks.

The medals set in this tankard were struck at Dresden in commemoration of a grand festival held in that city in 1678 in honour of the order of the garter. They are reproductions of a medal struck at Dresden to commemorate the installation at Windsor, May 29, 1671, of John George II, elector of Saxony, as a knight of the garter.

Total height, 11¼ in.

Date, early nineteenth century.



PLATE XCIII

GOLD TRAY WITH TWO HANDLES

THIS MASSIVE gold tray is elliptical in form and rests on four lion and unicorn feet, the two handles being formed of Hercules' club and lion's mask and skin. The edge is boldly chased with garlands of the three traditional emblems, the rose, thistle and shamrock, at frequent intervals, while the border is divided by bold acanthus foliage into twenty compartments, containing the several orders of George IV, all applied and enclosed in laurel wreaths. Starting with the order immediately above the royal crown and proceeding towards the right, the orders are: (j.) Order of the Guelphs of Hanover; (ij.) St James of the Sword of Portugal; (iij.) The Elephant of Denmark; (iv.) St Januarius of the two Sicilies; (v.) St Anne of Russia; (vj.) St Patrick; (vij.) St Alexander Nevski of Russia; (viii.) The Tower and Sword of Portugal; (ix.) The White Falcon of Saxe-Weimar; (x.) The Holy Ghost of France; (xj.) The Bath; (xij.) St Michael and St George; (xiii.) St Ferdinand of the Two Sicilies; (xiv.) Aviz of Portugal; (xv.) Military Order of Christ of Portugal; (xvj.) Order of the Thistle; (xvij.) Charles III of Spain; (xviii.) St Andrew of Russia; (xix.) The Golden Fleece of Austria or Spain; (xx.) The Black Eagle of Prussia. The flat, plain centre of the tray is engraved with the cipher of George IV within the insignia of the order of the garter, namely, the garter and the collar of the order, surmounted by the royal crown; and engraved with these six orders:

Order of St Ferdinand
(Two Sicilies).
Order of St Stephen
(Hungary).
Order of William
(Netherlands).

Order of St Michael
(France)
Order of Leopold
(Austria).
Order of the Iron Crown
(Austria).

The dimensions of the tray are: length, including handles, 27½ in.; exclusive of handles, 22 in.; width, 19 in.

Weight, 278 oz. 1 dwt.

London date-letter for 1821-22. Maker's mark, PR, in an oblong, for Philip Rundell.



PLATE XCIV

GOLD SALVER

THE SALVER is circular and rests on three winged feet. It is made from gold snuff-boxes presented to the duke of York with the freedoms of the cities of Bath, Oxford, York and Hamburg, the town of Plymouth, and the university of Oxford, the arms of which are engraved on the salver within a double fretwork band, filled with engraved branches of oak and laurel. In the middle the royal arms are engraved. The raised edge is chased with oak leaves.

Diameter, 10½ in.

Weight, 41 oz. 11 dwt.

London date-letter for 1821-22. Maker, Philip Rundell.

Plate XCV

GOLD CUP AND COVER

THIS CUP, which is known as the "Earl Marshal's cup," is of classical form, with the lower part vertically fluted, and is supported on a slender stem divided by a narrow, plain, moulded band, on a circular foot, with a border of chased acanthus. On the obverse the royal arms are applied, and on the reverse the earl marshal's bâton crossed in saltire, with an applied wreath of oak foliage. The two twisted handles are joined to the upper part of the cup by sprays of bold oak foliage, applied. The slightly domed cover, on which are several applied wreaths of roses, thistles and shamrocks, is surmounted by the royal crown on a cushion. This inscription is engraved on the foot:

"Coronation of King George IV."

Total height, 9½ in.

London date-letter for 1820-21; maker's mark, PR, in an oblong, for Philip Rundell.

This cup, which was probably a gift to George IV by the then duke of Norfolk, earl marshal of England, closely resembles the gold cup given by George IV at his coronation to James, earl of Ormonde and Ossory, which is in the possession of the marquess of Ormonde.



PLATE XCV

FONT, SILVER-GILT

ABAPTISMAL FONT of silver-gilt, with a plain fluted bowl which is decorated on the edge with large sprays of flowers and ivy. It is supported on a stem fashioned like a flower, with acanthus leaves at the base. The sides of the high base are scrolled, and seated thereon are three cherubs playing lyres. The royal arms of queen Victoria and the prince consort are applied to the sides of the base.

This font was made expressly for the christening of Victoria, princess royal, who afterwards became the empress Frederick of Germany. It is shown in a painting by Charles Robert Leslie of the christening ceremony at Buckingham palace. King Edward VII and the other children of queen Victoria were christened in this font.

Height, 17 in.; diameter, 16½ in.

London date-letter for 1840-41. Makers, E. J. & W. Barnard.



PLATE XCVI

LARGE CUP WITH CARVED IVORY BODY, MOUNTED IN SILVER-GILT

THE CARVING represents a battle scene, the combatants being in Roman dress; female figures playing musical instruments are coming out of a building; and there is a human figure in a niche. The lower part of the massive body is embellished with birds and scrolls, flowers and foliage, in high relief; and the stem and shaped foot are decorated with dolphins and shells, acanthus leaves and foliated scrolls, while a lion and a unicorn stand at each end. The handles are in the form of a satyr, and a bacchante playing a tambourine, both on foliated and scrolled brackets. The lip is beaded on acanthus leaves, with a belt of acanthus and rosettes, in relief, below. The cover is embellished with baskets of fruit and vines, and is surmounted by figures of Venus and Adonis.

Rundell, Bridge and Rundell's bill in 1821 for mounting this ivory is as follows: "A very elegant and richly chased silver mounted vase to ivory centre, with richly chased figured group on cover, richly chased handles of a Bacchante and Satyr, in the best style of workmanship, richly chased foot, with lion and unicorn in picturesque attitudes," £685. "Gilding do. all over dead and red in the best manner," £45.

The carved ivory work is German, of the end of the eighteenth century.

Height, 19½ in.

Weight, 285 oz. 5 dwt.

London date-letter for 1820-21. Maker's mark, PR, in an oblong, for Philip Rundell.



PLATE XCVII

A PAIR OF DISHES, SILVER-GILT

THE WIDE scalloped borders are divided into eighteen panels, with burnished edges, which are filled with various flowers, boldly embossed and frosted on a matted ground. In the centres are plaques surrounded by bands of embossed flowers. One plaque represents the transformation of Daphne, and the other, Apollo and Daphne, both subjects being worked in somewhat low relief.

Both dishes are engraved with the badge of George IV as prince of Wales.

One of the plaques has the remains of a hall-mark of Charles II period with the maker's mark, 1B, with a crescent between two pellets, and the other has the date-letter for 1678-79.

The other marks on the plaques and the dishes are the London date-letter for 1810-11, and the maker's mark, WP, in an oval, for William Pitts.

Weight, 116 oz. 10 dwt.

Diameter, 15½ in.

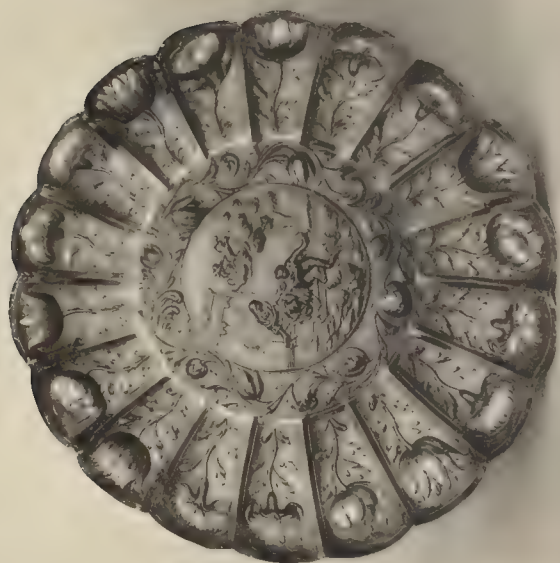


PLATE XCVIII

THE ALTAR VESSELS IN THE PRIVATE
CHAPEL OF WINDSOR CASTLE

PAIR OF LARGE ALTAR DISHES, SILVER-GILT

IN THE middle is a large embossed rose, with a royal crown above, on a plain burnished surface, enclosed in a laurel wreath. The depression is chased to represent the waves of the sea, with several fish of different sizes therein. On the wide rims are four elongated oval panels, separated by large embossed cuttle-fish, the panels on one dish representing Love, Death, Industry and Strength, and on the other, Faith, Hope, Justice and Fortitude.

Diameter, 22½ in.

Weight, 265 oz.

No marks.

Date, Charles II.



PLATE XCIX

A PAIR OF PLAIN FLAGONS, SILVER-GILT

OF cylindrical form, with domed covers and wide splayed bases, the edges being beaded. The sacred monogram is engraved in front and the cipher of queen Charlotte underneath.
Height, 12½ in.
London date-letter for 1779-80. The maker's mark is the same as the plain dish below, for Thomas Heming.
Plate C, N° 1.

PAIR OF PLAIN CHALICES, SILVER-GILT

THE BELL-SHAPED bowls are supported on tall slender stems, on circular bases with beaded edges. The sacred monogram is engraved on the bowls, and the cipher and crown of queen Charlotte under the bases.
Weight, 36 oz. Height, 9½ in.
London date-letter for 1779-80. Maker's mark for Thomas Heming.
Plate C, N° 2

SMALL PLAIN CHALICE, SILVER-GILT

ENGRAVED ON the bell-shaped bowl are the sacred monogram and the cipher of Augusta, princess of Wales. The stem and base have gadrooned edges, and the latter is slightly engraved with foliated scrolls.
Weight, 14 oz. 10 dwt. Height, 8½ in.
The London date-letter is partially obliterated but is perhaps 1762-63.

PAIR OF TALL ALTAR CANDLESTICKS, SILVER-GILT

THE TALL baluster stems are decorated with acanthus foliage in relief and flutings; they stand on large tripod bases with plain sides, resting on foliated and scrolled feet. Engraved on the bases are the sacred monogram and the arms of George III, as borne after January 1, 1801.
Weight, 271 oz. Height, 24½ in.
London date-letter for 1781-82. Maker's mark, PR, for Philip Rundell. They are inscribed with the names of the court goldsmiths, Rundell, Bridge and Rundell.
Plate C, N° 3

THREE LARGE FLAGONS, SILVER-GILT

THESE LARGE vessels are plain and cylindrical, with low covers and wide spreading bases, plain scrolled handles, and plain thumbpieces pierced with hearts. The arms and cipher of William and Mary are engraved on one flagon, and the same arms but with the cipher of queen Anne on the second. The arms of queen Anne, after 1707, and her cipher are on the third flagon.
Height, 15½ in.; diameter of the mouth, 6 in.; of the base, 9 in.
London date-letter for 1688-89. Maker's mark, RC, in a dotted circle.
Plate C, N° 5
Page 198

PAIR OF



PLATE C

PAIR OF SMALLER FLAGONS, SILVER-GILT

THESE ARE like the above three flagons in all but size. The arms of William III and the cipher of queen Anne are engraved on both.

Weight, 158 oz.

Height, 14 in.; diameter of the mouth, 5½ in., and of the base, 8½ in.

London date-letter for 1661-62. Maker's mark, WH, with a cinquefoil below, in a shaped shield.

PAIR OF SMALL PLAIN PATENS, SILVER-GILT

THIS PAIR is similar to the other pair, described just below, but without feet, and is engraved with the same devices.

Weight, 19 oz. 10 dwt.

Diameter, 7 in.

Date, circa 1780.

A SMALL PLAIN PATEN, SILVER-GILT

ANOTHER PATEN of the same form, with a plain moulded edge, on a short foot.

The sacred monogram is engraved in the centre, and the cipher of queen Charlotte under the foot.

Weight, 5 oz. 15 dwt.

Diameter, 5½ in; height, 1 in.

London date-letter for 1760-61. Maker, Thomas Heming.

Plate C, N° 4.

PLAIN DISH, SILVER-GILT

ADISH OF circular form, with a beaded edge and a domed centre, on which the sacred monogram is engraved. The cipher and crown of queen Charlotte are engraved underneath.

Weight, 44 oz. 15 dwt. Diameter, 14½ in.

London date-letter for 1779-80. Maker, Thomas Heming.

PAIR OF SMALL PLAIN PATENS, SILVER-GILT

APAIR OF patens on circular feet, with beaded edges. The sacred monogram is engraved in the depressions, and queen Charlotte's cipher on the feet.

Weight, 24 oz. 5 dwt.

Diameter, 9½ in.; height, 1½ in.

The same marks as the above dish.

THE ALTAR VESSELS OF THE OLD
CHAPEL ROYAL, WHITEHALL

LARGE ALTAR DISH, SILVER-GILT

IN THE centre is a representation of the Last Supper highly embossed, with the Stuart arms enclosed in the garter in relief on a panel in the room.

The wide rim is decorated with four panels of Scriptural scenes: (j.) the Saviour washing the disciples' feet; (ij.) the coming to Emmaus; (iij.) the sending forth the disciples; and (iv.) the descent of the Holy Ghost on the day of Pentecost. These panels are separated by large grotesque faces boldly embossed.

Diameter, 27 $\frac{1}{4}$ in.

London date-letter for 1664-65. Maker's mark, HG, between pellets and a mullet, as on a pair of large and very fine flagons of 1663-64 sent as a gift by Charles II to the czar Alexis of Russia, now in the Kremlin at Moscow. The flagons are illustrated in E. Alfred Jones's *Old English Plate of the Emperor of Russia*, 1909. For the marks see Jackson's *English Goldsmiths and their marks* for 1664-65.



PLATE CI

THREE CHALICES WITH PATEN COVERS, SILVER-GILT

ENGRAVED on one side of the plain bowls are the Stuart arms, and on the other the device of the duchy of Lancaster, formed of the monogram D.L., surmounted by the coronet of a younger son of a sovereign. The bowls are supported by baluster stems, slightly chased with acanthus leaves, and they rest on curved sexfoil feet with cherub toes. The paten covers are plain, with reel-shaped handles.

Total height, including the paten covers, 11½ in.; diameter of the mouth, 4½ in.

The only mark is the maker's mark, s, crowned, as on the dish and sconces illustrated on plates VIII and XXII.

Date, circa 1665.

Plate CII, N° 1

PAIR OF TALL CYLINDRICAL FLAGONS, SILVER-GILT

ENGRAVED under the spouts are the Stuart arms with a label. The thumbpiece is formed of two fruit knobs.

Height, 14 in.

London date-letter for 1664-65. Maker's mark, WM, with a mullet below, in a plain shield (see Jackson's *English Goldsmiths and their marks* for 1660-61).

Plate CII, N° 2

PAIR OF PLAIN PATENS, SILVER-GILT

OF CIRCULAR form, with the sacred monogram engraved on the feet.
London date-letter for 1664-65.
Maker's mark, s, crowned, as on the above chalices.



PLATE CII

PAIR OF LARGE FLAGONS, SILVER-GILT

THE LARGE globular bodies are covered with a decoration of feather work in relief, the scrolled handles being plain. The Stuart arms with a label, surmounted by the coronet of a younger son of a sovereign, are engraved in front of the bodies, and the device of the Duchy of Lancaster, as on the chalices described on the preceding page, is worked in relief within a laurel wreath on the tops of the covers. The thumbpieces are in the shape of fruit. Height, 20 in.

London date-letter for 1664-65. Maker's mark, s, crowned, as on the chalices.

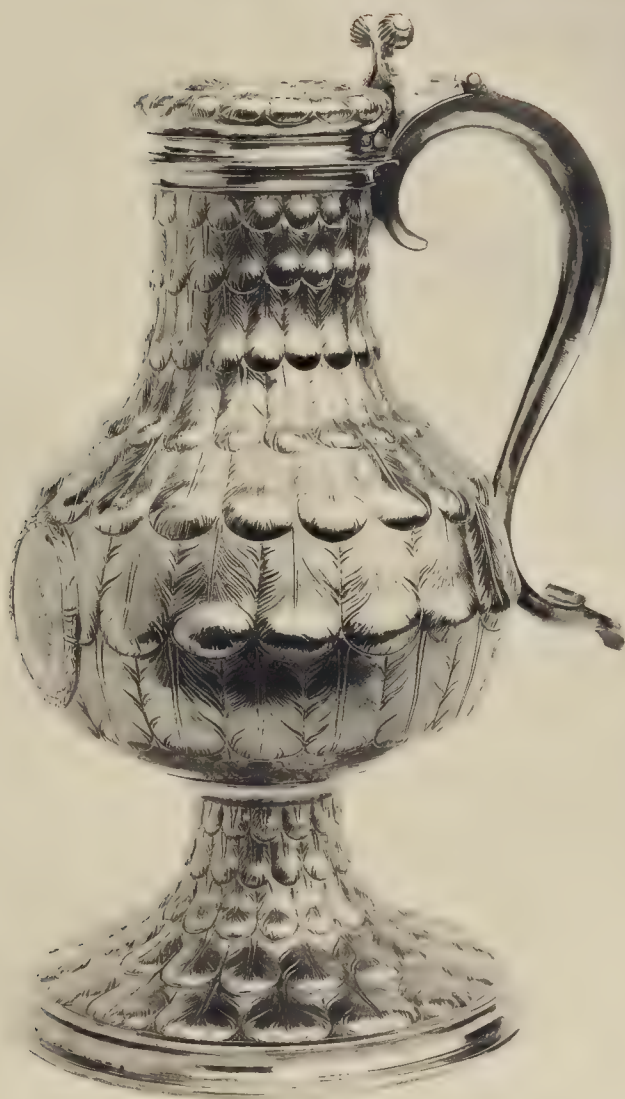


PLATE CIII

PLATE NOT ILLUSTRATED

PLATE NOT ILLUSTRATED

FOUR SMALL BOWLS, SILVER-GILT

THESE BOWLS are plain with embossed festoons; the royal crest in relief is in the centre of each side; and oval medallions of the rose, thistle and shamrock are under the handles. The handles are scrolled terminal figures. The feet are low and plain.

Height, 5½ in.; diameter, 7½ in.

Weight, 138 oz.

London date-letter for 1837-38. Maker's mark, 11, with a pellet between, in a four-lobed shield.

FOUR LARGE ICE-PAILS, SILVER-GILT

THESE are copies of the celebrated "Warwick vase." They are fitted with screens and linings, and with four basins for iced fruit. Belonging to them are four concave fluted pedestals.

The badge of George IV as prince of Wales is engraved on each pail.

Height, 10¼ in.; diameter of the mouth, 11 in.

Total weight, 1,861 oz. 5 dwt.

London date-letter for 1812-13. Maker's mark, ps, for Paul Storr.

FOUR SMALL ICE-PAILS, SILVER-GILT

THESE are of the same form as the above "Warwick vases," but smaller in size. The badge of George IV as prince of Wales is engraved on each.

Height, 10 in.; diameter of the mouth, 10 in.

Weight, 897 oz. 15 dwt.

London date-letter for 1812-13. Maker's mark, ps, for Paul Storr.

The above eight "Warwick vase" ice-pails were sold to the prince regent in 1812 by Rundell, Bridge and Rundell, and are described in their bill thus:

8 very large & superb ice-pails, richly chased from the Warwick vase, with antique masks, &c.

2145 oz. 2 dwt., fashion 18/6 oz., silver 2/3 oz., duty 1/3 oz.

= £2,895 17 8

engraving crest, crown, garter, &c. 6/- each

£ 2 8 0

gilding d° all over in two colours, dead and red, 4 at £78 each

£312 0 0

d°

4 at £65 each

£260 0 0

The weights in this bill do not include the pedestals.

FOUR SMALLER ICE-PAILS, SILVER-GILT

THESE are smaller copies of the above "Warwick vases." The royal arms of George IV as prince regent are engraved on each. These were supplied by Rundell, Bridge and Rundell, April 23, 1816, for the total sum of £952 9s. 9d.

Height 9½ in.; diameter of the mouth, 9½ in.

Weight, 807 oz. 15 dwt.

London date-letter for 1815-16. Maker's mark, ps, for Paul Storr.

SMALL GLASS GOBLET

THE CUT-GLASS bell-shaped bowl is spirally fluted, and is encircled by a wide silver-gilt band with cable border, which is embossed with foliated scrolls and set with stones. It has a cut flower-shaped foot.

This piece was given to the prince regent in 1818 by Thomas John Hamilton, styled viscount Kirkwall, only son of Mary O'Bryen, countess of Orkney; he was born October 9, 1778, represented Heytesbury in parliament, 1802-06, and Denbighshire, 1812-18. He died before his mother, November 23, 1820.

Height, 5½ in.

Date, early nineteenth century.

PAIR OF LARGE WINE BOTTLES, SILVER-GILT

THESE are flat-oval in form and the bodies are divided into oval lobes with engraved acanthus borders, in imitation of German work. The royal arms of George IV are engraved in two lobes, and the badges of the following orders within laurel wreaths in the others: the Garter, the Thistle, St Patrick, and the Bath.

The necks are engraved with acanthus leaves, and the spaces between the large lobes at the bottom are filled with embossed acanthus, while bold acanthus leaves are applied over the lower parts of the bodies. The covers are twisted acanthus leaves in relief. Large chains are attached to two bold Medusa heads at the sides and smaller chains are suspended from the covers. The low feet are plain and moulded.

Height, 18¾ in.

Weight, 258 oz.

London date-letter for 1828-29. Maker's mark, 1·B, with a pellet between and a crown above, for John Bridge.

ROSE-WATER DISH AND EWER, SILVER-GILT

THE DISH is circular, and in the centre are the engraved royal arms of William IV on a plain circular medallion. The depression is also embellished with four embossed panels in burnished scroll frames, with animals' heads, inscribed *TERRA, IGNIS, AER, AQVA*. Each of these panels is separated by terminal figures, and other devices, all embossed, symbolical of the four elements. The border, which has an ovolo edge, is embossed with eight panels, in burnished scrolled frames, representing the sciences, and inscribed, *GEOMETRIA, ARITHMETICA, MUSICA, RHETORICA, DIALECTICA, GRAMATICA: MINERVA, ASTROLOGIA*. The panels are separated by four masks, strap-work, terminal animals, serpents, fruit, corn, etc.

Diameter, 17½ in.

The vase-shaped ewer is entirely decorated with masks and strap-work, animals and birds, garlands of fruit and flowers, and terminal figures, all in relief. Under the spout is a bold female mask which is joined by festoons to a male mask under the handle, the spaces between being filled with strap-work, foliated scrolls, etc. On the edge of the lip is an egg and tongue moulding, joined by a plain band. The handle is a scrolled female term, while the short circular foot is decorated with masks in relief, the edge being composed of laurels and masks in relief. The initials *PP* are engraved under the foot and the garter badge on the lip.

Height, 11 in. Weight of both, 123 oz.

London date-letter for 1827-28. Maker's mark, *we*, in an oblong, for William Eaton.

The dish was given to William IV by the Landgravine of Hesse-Homburg.

PAIR OF SMALL FLAGONS, SILVER-GILT

THE PLAIN jug-shaped bodies are covered with spreading vines, applied. Acanthus leaves are applied to the bases, and the same foliage is embossed on the low circular feet. The handles are in the form of vines, and bunches of grapes are on the tops of the lids. The garter is engraved on each flagon, and the initials, *WE*, under the feet.

Height, 8½ in.

Weight, 63 oz.

London date-letter for 1827-28. Maker's mark, *WE*, in an oblong, for William Eaton.

LARGE TABLE ORNAMENT, SILVER-GILT

THE LARGE circular base rests on four large projecting feet. Models of four favourite dogs of the late queen Victoria are placed in various positions on the plateau, namely, a greyhound, "*EDS*," with a hare; a Skye terrier, "*CAIRNACH*"; a rough-haired terrier, "*ISLAY*," with a rat-trap in front; and a dachshund, "*WALDMANN*." These names are inscribed on the tall square-shaped pedestal in the centre, which is surmounted by an ornamental stand supporting a dish of quatrefoil form, embossed underneath. The royal arms are applied to two sides of the base, and the ciphers of queen Victoria and the prince Consort on two other sides.

Height,

Weight, 926 oz.

Date, Victorian. Maker's mark, *RG*, with crown above, for Robert Garrard of R. and S. Garrard.

LARGE FOUNTAIN IN THE FORM OF A TEMPLE, SILVER-GILT

THE LARGE central design is inspired by the Alhambra. It is supported on a large plateau worked in imitation of rock, upon which stand three horses modelled after animals presented to the late queen Victoria, and a Turkish man and boy and a hound.

Height, 43 in.

Weight, 2,083 oz.

London date-letter for 1852-53. Maker's mark, *RG*, with crown above, for Robert Garrard of R. and S. Garrard.

TWELVE CIRCULAR BOTTLE STANDS, SILVER-GILT

THE BORDERS are pierced and embossed with reclining boys, lions and vines. The top edges have an egg and dart moulding, and the lower edges have a pierced scalloped ornament. They rest on four plain ball feet. The stands have been fitted with plain movable flat covers and plain square pedestals.

The garter and motto are engraved thereon.

Height of the bottle stands only 3¼ in.; diameter, 5 in.

Marks on the covers and pedestals, London date-letter for 1819-20; maker's mark, *PR*, for Philip Rundell.

Total weight, 749 oz. 10 dwt.

Rundell, Bridge and Rundell's bill, dated quarter ending October 10, 1821, refers to these stands as follows:

New tops and bottoms to 12 chased gilt tiger and boy bottle stands to serve as pedestals occasionally. 455 oz. 9 dwt. fashion 5s. 6d. oz.

Woods to do.

Engraving 24 crests, crowns, garters and mottoes

Page 210

£	284	13	1
£	2	2	0
6s. each.	£	7	4

GRAND CANDELABRUM, WITH BRANCHES FOR TWELVE LIGHTS, SILVER-GILT

THIS IMMENSE and massive candelabrum is in the form of an oak tree, with large figures of St George and the dragon on a circular pedestal with large acorn border. Figures of Victory and Peace are suspended from the tree. The base of the pedestal is covered with bold massive acanthus foliage, and on the shaped foot sit four figures emblematic of England, Scotland, Ireland and Wales, separated by bold acanthus scrolls, the base resting on four large foliated feet.

Height, 66in. Weight, 2,722 oz.

London date-letter for 1832-33. Maker's mark, 1B, with crown above, for John Bridge.

PAIR OF CLARET JUGS, SILVER-GILT

THESE are vase-shaped with classical decoration. The space between the two plain mouldings is occupied by three amorini, separated by vines in relief, on a granulated surface, the royal arms of queen Victoria being applied to the centre. An applied ornament of alternating vine leaves and bunches of grapes is below the lower moulding, while applied masks are above the upper moulding. A large mask with a tambourine on either side is under the spout, and a flute, staff, etc., are on the neck. The handles are formed of terminal figures on foliated scrolls, and are attached to the necks by sprays of vine. The lips are shell-like, and the covers are surmounted by bunches of vine. A decoration of vine covers the circular feet.

Height, 14½in. Weight, 113 oz. 10dwt.

London date-letter for 1840-41 and 1841-42. Maker's mark, WE, in an oblong, for William Eaton.

TWO "CORONATION" SPOONS, SILVER-GILT

THESE SPOONS are copies of the ancient Anointing spoon in the Tower of London. One is set with a cabochon emerald, a cabochon ruby, six pearls and a turquoise. The other with a cabochon ruby, four pearls, a large turquoise, a small cabochon ruby and a turquoise. The grotesque animals' heads are set with rubies in the eyes.

Length, 10½in.

London date-letter for 1820-21. Maker's mark, ^{WE}WF, in a square, for W. Eley and W. Fearn.

STANDING CUP, SILVER-GILT

THE BOWL is multifoil in outline and is embossed with flowers in foliated scroll panels, the lower part being set with stones. The stem is in the form of a tree-trunk, rising from bold foliage, with a lizard and two frogs, the edge of the circular base being set with stones.

London date-letter for 1826-27. Maker's mark, 1B, crowned, for John Bridge.

FOUR DESSERT DISHES, SILVER-GILT

THESE are oval in form with scalloped edges, the borders being spirally fluted.

The royal arms of George II are engraved in the centres.

Length, 10½in.; width, 8½in.

Weight, 92 oz.

London date-letter for 1748-49. Maker's mark, G.W. in black-letter capitals, with the prince of Wales's plume above, in a shaped shield, for Geo. Wickes.

(These have been made from older plate.)

FOUR DESSERT DISHES, SILVER-GILT

THESE are shaped oval and plain, with shells on rocks applied to the sides.

Length, 1 1½ in.; width, 8½ in. Weight, 83 oz. 10 dwt.

London date-letter for 1743-44. Maker's mark, NS, with a mullet above, in a shaped shield, for Nicholas Sprimont.

(These have been made from older plate.)

TALL CUP AND COVER, SILVER-GILT

THE SHORT bowl is multifoil in outline and is embossed with compartments filled with foliage, and the lower part with plain pointed oval lobes, with chased acanthus borders. The high trunk-like stem is joined to the body by chased and cast acanthus, and is encircled by a band of serpents and monsters. The lower part is supported by dolphins, which rest on a circular base with wavy border. The cover has plain lobes and compartments filled with foliage, as on the body, and is surmounted by a figure of St George and the Dragon. The cipher and royal arms of George IV with the garter are engraved on the bowl, and the garter with the royal crown on the cover.

Total height, 2 1 in.; diameter of the mouth, 6½ in.

Weight, 95 oz. 5 dwt.

London date-letter for 1825-26. Maker's mark, 1B, with a crown above, in a shaped shield, for John Bridge.

COVERED CUP, SILVER-GILT

THE OVAL body is entirely covered with a bacchanalian procession in relief. The lip is plain, while the base is embellished with guilloche and laurel borders, strap ovals filled with chased rosettes, and a chased ovolo edging. The high cover, which is in two divisions and is surmounted by two cupids on a pedestal decorated with an applied lizard and a frog, is embossed with a double leopard's head, rosettes, acanthus husks, laurel leaves, etc. It is pricked on the bottom "R. Teed fecit 1809."

Height, 1 1½ in. Weight, 143 oz. 5 dwt.

London date-letter for 1809-10. Maker's mark, TP_{ER} in a four-lobed shield.

LARGE OVAL TANKARD AND COVER, SILVER-GILT

THE BODY is covered with a bacchanalian procession highly embossed. The lip is decorated with plain ovolo work, separated by arabesque husks. Surmounting the cover is a group of three boys and a young satyr. The handle is a satyr. The royal arms of George IV are engraved on the plain foot.

Height, 18 in. Weight, 176 oz. 5 dwt.

No marks.

Date, circa 1825.

TALL GOBLET, SILVER-GILT

THE LIP of the plain bowl is slightly curved, the lower part being covered with vines in high relief. The stem is formed of a vine tree, with the roots entwined into a foot. It is engraved with the garter surmounted by the royal crown.

Height, 9½ in. Weight, 31 oz. 5 dwt.

London date-letter for 1823-24. Maker's mark, 1B, with a pellet between and a crown above, in a shaped shield, for John Bridge.

CLARET JUG, SILVER-GILT

THE NECK of the vase-shaped body is decorated with vines in high relief; the body is plain, with a surbase of acanthus leaves and fluting, and it rests on a low foot decorated with foliage in relief. The handle is foliated and scrolled, and on the cover is a bunch of grapes. The royal arms of George IV are engraved in front.

Height, 11 in.

Weight, 52 oz. 15 dwt.

London date-letter for 1827-28. Maker's mark, 1^B, with a pellet between and a crown above, in a shaped shield, for John Bridge.

CUP AND COVER, SILVER-GILT

THE BODY, cover and circular foot are covered with plain lobes, in the German manner, each lobe being set with a single carbuncle. The flat circular knop on the stem is foliated, and the knob on the cover is decorated with the "Battle of the Centauri and the Lapithæ."

Height, 13½ in.

London date-letter for 1825-26. Maker's mark, 1^B crowned, for John Bridge.

FOUR CIRCULAR SALVERS, SILVER-GILT

WITH SHAPED gadroon and scroll borders, on three open scrolled feet. The borders of the flat depressions are engraved with foliated scrolls. The royal arms of George III as borne after January 1, 1801, are engraved in the centre.

Diameter, 13¼ in.

Weight, 197 oz. 10 dwt.

London date-letter for 1761-62. Maker's mark, TH, for Thomas Heming.

EIGHT SMALL CIRCULAR SALVERS, SILVER-GILT

THESE are the same pattern as the above four salvers.

Diameter, 8 in.

Weight, 117 oz. 10 dwt.

London date-letters for 1760-61 and 1761-62. Maker, Thomas Heming.

ONE SALVER, SILVER GILT

OF SIMILAR pattern to the above eight salvers (13¼ in. and 8 in.). It is engraved with the cipher of George III, crowned.

Diameter, 15 in.

London date-letter for 1773-74. Maker, Thomas Heming.

TWO CIRCULAR SALVERS, SILVER-GILT

WITH SHAPED gadroon and scroll borders, on three open scrolled feet. The borders of the flat depressions are engraved with foliated scrolls and festoons. The cipher of George III and the royal crown are engraved in the centre.

Diameter, 16 in.

Weight, 105 oz.

London date-letter for 1773-74. Maker's mark, TH crowned, for Thomas Heming.

ONE PLAIN CIRCULAR SALVER, SILVER-GILT

WITH SHAPED gadroon borders, on four feet, the royal arms of George III being engraved in the centre.

Diameter, 13 in.

Weight, 42 oz. 10 dwt.

London date-letter for 1809-10. Makers, John Wakelin and William Taylor.

TWELVE PLAIN CIRCULAR SALVERS, SILVER-GILT

THEY have richly decorated borders of shells and foliage, and four feet embossed with shells and vines. The royal arms of George III are engraved in the centres.

Diameter, 11½ in.

Weight, 472 oz. 10 dwt.

London date-letter for 1814-15. Maker's mark, ps, for Paul Storr.

FOUR LARGE CIRCULAR SALVERS, SILVER-GILT

THEY are engraved with a foliated-scrrolled border, the shaped edges being decorated with gadroons and scroll and shell ornaments. They stand on four open scrolled feet. The royal arms are engraved in the centre.

Diameter, 22 in.

Weight, 512 oz. 5 dwt.

London date-letter for 1859-60. Maker's mark, RG crowned, for Robert Garrard.

PAIR OF PLAIN OVAL SALVERS, SILVER-GILT

THEY have reeded borders and four feet with reeded edges. The royal arms are engraved in the centre.

Length, 12¾ in.; width, 8¾ in.

Weight, 46 oz. 5 dwt.

London date-letter for 1809-10. Maker's mark, HC, in an oblong, for Henry Cowper.

EIGHT CIRCULAR SALVERS ON FEET, SILVER-GILT

ENGRAVED on the plain flat centres are the royal arms of George IV as prince regent. The raised borders are pierced and embossed with lions and vases, masks and vines and other ornaments, the edge being a guilloche and an ovolo. The plain circular feet have borders of acanthus foliage in relief.

Diameter, 12½ in.; height, 3½ in.

Weight, 554 oz. 5 dwt.

London date-letter for 1809-10. Makers' mark, BS, for Benjamin Smith and James Smith.

PLAIN SALVER, SILVER-GILT

PLAIN CENTRE, with gadrooned edge, and engraved with the cipher and arms of William and Mary. The large foot is missing.

Diameter, 14¾ in.

No date-letter. Maker, George Garthorne.

Date, circa 1692.

PLAIN SALVER, SILVER-GILT

PLAIN CENTRE, with gadrooned edge, and engraved with the arms of George II. The foot is missing.
Diameter, 14½ in.
London date-letter for 1736-37. No maker's mark.

FOUR CIRCULAR SALVERS, SILVER-GILT

PLAIN, with shaped gadrooned borders, and engraved with the royal arms of George III.
Diameter, 7 in.
Weight, 44 oz. 10 dwt.
London date-letter for 1763-64. Maker's mark, RR, in an oblong cartouche.

ONE CIRCULAR SALVER, ON A PLAIN FOOT, SILVER-GILT

DECORATED on the border of the flat centre with scrolls and acanthus husks in relief, the edge being gadrooned. The foot is Victorian. The royal arms of George III are engraved on the salver.
Diameter, 12½ in.
Weight, 50 oz. 6 dwt.
London date-letter for 1738-39. Maker's mark, GW, with a coronet above, for George Wickes.

TWO CIRCULAR SALVERS, ON PLAIN FEET, SILVER-GILT

OF the same pattern as the preceding 12½ in. salver. They are engraved with the same arms and stamped with the same date-letter and maker's mark.
Diameter, 10 in.

TWO CIRCULAR SALVERS, SILVER-GILT

PLAIN CENTRES, with open borders of vines with large masks at intervals, and standing on four open feet composed of vines. The royal arms of George II are engraved in the centre.
Weight, 110 oz. 5 dwt.
Diameter, 16 in.
London date-letter for 1755-56. Maker's mark, SL, in script capitals, with a cup above and a mullet below, in a shaped cartouche, for Simon le Sage.

TWO CIRCULAR SALVERS, SILVER-GILT

OF the same pattern as the two preceding 16 in. salvers, and engraved with the same arms. They also have the same date-letter and the maker's mark.
Diameter, 11½ in.

OVAL TRAY, SILVER-GILT

IN the centre of the depression is a decoration of an oval strap-work panel filled with roses and other ornament in slight relief, from which radiate several long panels, alternately plain and decorated with rosettes. The border is decorated with festoons and rosettes in slight relief, between reeded and plain bands. The edge is reeded, and the two handles are foliated;

it rests on four acanthus and ball feet. Engraved on the tray is the badge of George IV as prince of Wales.

Length, exclusive of the handles, 20in.; width, 14 $\frac{3}{4}$ in.

Weight, 94 oz. 15 dwt.

London date-letter for 1792-93. Maker's mark, RS, in an oblong, for Robert Salmon.

LARGE OBLONG TRAY, SILVER-GILT

PLAIN, with a gadrooned border on four feet.

Length, 19 $\frac{1}{2}$ in.; width, 15 $\frac{1}{2}$ in.

Weight, 111 oz.

London date-letter for 1733-34. Maker's mark, AV, with a rosette above, the mark of an unknown silversmith.

PAIR OF LARGE OVAL TRAYS, SILVER-GILT

THE BORDERS are pierced and ornately embossed with bacchanalian figures and baskets of vines. The centres are plain with a guilloche border and are engraved with the royal arms of George III as borne after January 1, 1801. The handles are coiled serpents. They stand on four acanthus feet.

Length, exclusive of handles, 29in.; width, 24in.

Weight, 678 oz. 10 dwt.

London date-letter for 1812-13. Maker's mark, PS, for Paul Storr.

FOUR SMALLER OVAL TRAYS, SILVER-GILT

THE BORDERS are decorated with cupids, lions, baskets of fruit and foliated scrolls. The edges are enriched with shells and acanthus foliage, and the two scrolled handles are decorated with acanthus. They stand on four feet, composed of shells and vines. They are engraved in the plain flat centres with the royal arms of George III as on the above larger trays.

Length, exclusive of handles, 23 $\frac{3}{4}$ in.; width, 19 $\frac{1}{2}$ in.

Weight, 870 oz.

London date-letter for 1818-19. Maker's mark, PS, for Paul Storr.

PAIR OF LARGE OVAL TRAYS, SILVER-GILT

ENGRAVED on the flat and plain centres are the royal arms of George III as borne after January 1, 1801. The ornate border is pierced and embossed with lions and vases and masks with cornucopia amid vines. They have guilloche and ovolo borders, and two wreathed handles with a cornucopia at each side. They stand on four double lions' masks and foliated feet.

Length, exclusive of handles, 27 $\frac{1}{2}$ in.; width, 23in.

Weight, 637 oz. 10 dwt.

London date-letter for 1809-10. Maker's mark, ^{BS}IS, for Benjamin Smith and James Smith.

FOUR SMALLER OVAL TRAYS, SILVER-GILT

THESE are exactly similar in design to the preceding.

Length, exclusive of handles, 22in.; width, 18 $\frac{1}{4}$ in.

Weight, 786 oz. 5 dwt.

London date-letter for 1810-11. Maker's mark the same.

EIGHT CIRCULAR WAITERS, SILVER-GILT

THESE have the same decorative features as the above two sets of oval trays.
Diameter, 12½ in.
Weight, 554 oz. 5 dwts.

LARGE CIRCULAR DISH, SILVER-GILT

THE SLIGHTLY domed centre is covered with embossed flowers and foliage, frosted and intertwined, on a plain burnished surface. The border is embossed with foliated scrolls, flowers and large shells on a matted surface, the edge being gadrooned. The cipher of queen Charlotte in black-letter capitals in a key-pattern oval, surmounted by the royal crown, and the cipher of George IV as prince of Wales enclosed in the garter are engraved in the dish.

Diameter, 21 in. Weight, 104 oz.

No marks. Date early nineteenth century.

FOUR ORNAMENTS FOR BON-BONS, SILVER-GILT

THEY have high vine stems with eight vine-leaves for the bon-bons. They are supported on shaped circular stands, decorated on the edges with bacchanalian figures and vines in relief, and rest on four foliated feet attached to a convex band of quatrefoils and acanthus leaves. They are engraved with the cipher of William IV and the garter.

Height, 22½ in. Weight, 529 oz. 5 dwts.

London date-letter for 1835-36.

FOUR SMALLER ORNAMENTS FOR BON-BONS OF EXACTLY SIMILAR DESIGN, SILVER-GILT

Height, 23½ in. Weight, 414 oz. 15 dwts.

London date-letter for 1835-36.

TWO SUGAR BOXES, SILVER-GILT

THE OBLONG bodies, which are slightly fluted at the bottom edges, are embossed with vines; they stand on four acanthus and claw feet. The covers are domed in the centre, fluted, and decorated with acanthus and palm leaves in relief, and surmounted by foliated knobs. The badge of George IV as prince of Wales is engraved on the covers.

Weight, 86 oz. 10 dwts. Length, 8½ in.; width, 5½ in.; height, 5½ in.

London date-letter for 1815-16. Maker's mark, rs, for Paul Storr.

TWELVE CIRCULAR FRUIT DISHES, SILVER-GILT

THE EDGES are decorated with spiral fluting alternating with various kinds of shells in relief. The royal arms are applied to the centres inside of four, while the badge of George IV as prince of Wales is engraved in the other eight. The edges are scalloped.

Dimensions of four: diameter, 11 in.; height, 2½ in.

Dimensions of eight: diameter, 10½ in.; height, 2 in.

Total weight, 397 oz.

Marks on four large ones, the London date-letter for 1828-29. Maker's mark, 1B, with pellet between and crown above, for John Bridge.

Marks on eight small dishes, the London date-letter for 1812-13. Maker's mark, wp, in an oval, for William Pitts.

TWENTY-FOUR GOBLETS, SILVER-GILT

THE CUPS are plain, and the stems are formed of a vine-tree, which spreads over the lower parts of the cups, the roots forming the foot. The cipher and royal arms of George IV are engraved on the cups.

Height, $7\frac{1}{2}$ in.

Weight, 444 oz. 15 dwt.

London date-letter for 1826-27. Maker's mark, 1st B, with pellet between and crown above, for John Bridge.

TWENTY-FOUR SMALL CUPS OR BOWLS, SILVER-GILT

THEY are embossed with two compartments in delicate acanthus frames containing "Hebe feeding an eagle," in relief, on one side, and a "Naiad feeding a sea-horse" on the other. Under the short lips are mermen with double tails. The lips have an egg and dart moulding.

Height, $4\frac{1}{2}$ in.

Weight, 572 oz. 15 dwt.

London date-letter for 1805-06. Makers' mark, $\frac{D^S}{BS}$, for Digby Scott and Benjamin Smith.

PAIR OF CIRCULAR DISHES, SILVER-GILT

THESE have deep circular depressions, slightly domed in the centres, which are entirely covered with a large rosette composed of acanthus foliage, on a burnished surface. The shaped borders, which have plain moulded and shaped edges, are embossed and chased with foliated scrolls and shells. Both dishes are engraved with the ciphers of queen Charlotte and of George IV as prince of Wales.

These two dishes were probably re-made about 1810 from earlier pieces of plate.

Diameter, $14\frac{1}{2}$ in.

Weight, 97 oz. 10 dwt.

THIRTY-SIX DESSERT PLATES, SILVER-GILT

THE BORDERS are decorated with female figures and vines in relief. The plain centres are engraved with the royal arms of George IV as prince of Wales.

These plates were bought of Rundell, Bridge and Rundell, at a cost of £1,513 17s. 6d., with an additional charge of £295 4s. for gilding, and £32 8s. for engraving the royal arms.

Diameter, $9\frac{1}{2}$ in.

Weight, 923 oz. 15 dwt.

London date-letter for 1815-16. Maker's mark, PS, for Paul Storr.

TWO "PHŒNIX" ORNAMENTS, SILVER-GILT

THE LARGE "Phœnixes" are in the act of rising from a nest of flames, the bases being formed of rock-work, applied with vines, foliage, a lizard, and a frog. Both are engraved with the badge of George IV as prince of Wales.

These two pieces were bought of Rundell, Bridge and Rundell for the sum of £505 1s. 9d.

Height, $9\frac{1}{2}$ in.

Weight, 473 oz. 15 dwt.

London date-letter for 1817-18. Maker's mark, PS, for Paul Storr.

PAIR OF CIRCULAR DISHES, SILVER-GILT

TWO large and slightly domed circular plaques, frosted and richly decorated with bacchanalian scenes in relief with Jupiter in the centre, are fitted in the dishes, the sides being chased and embossed with swans and reeds. The borders are embossed with frosted shells and foliage, and the shaped edges are formed of flutings, foliage, etc. Both dishes are engraved with the garter and motto, and the badge of George IV as prince of Wales.

Diameter, 20in. Weight, 279 oz. 5dwt.

London date-letter for 1810-11. Maker's mark, wp, in an oval, for William Pitts.

A CIRCULAR DISH, SILVER-GILT

IN THE deep depression is an embossed circular band with fruit, flowers and foliage, surrounding a sunken flat circle engraved with the cipher of queen Charlotte, surmounted by the royal crown, and chased with foliated scrolls, flowers, etc. The lower part of the depression is chased with foliated scrolls and flowers. The rounded border is embossed with fruit, various flowers and scrolls, and a seated figure with a trumpet, and two terminal amorini holding a basket of fruit. The dish is inscribed in black letter:

A Gift of the Princess Elizabeth to the Queen, xxviiij March MDCCLXXIIJ

It is engraved with the garter and motto and the badge of George IV as prince of Wales.

Weight, 56 oz. Diameter, 16½in.

It bears the remains of the mark of Anthony Nelme.

English, date circa 1700, with later decorations of circa 1815.

PAIR OF LARGE DISHES, SILVER-GILT

IN THE slightly raised centres are large circular plaques with the Triumph of Bacchus and the Triumph of Venus in relief, enclosed in moulded frames of egg and tongue design. The wide shaped borders are divided by frosted leaves into eight compartments, which are embossed with large tulips and other flowers, on a plain burnished background. The edges are embossed with lions' masks and skins.

Both dishes are engraved with the royal arms of queen Victoria.

These dishes were bought at the duke of Buckingham's sale at Stowe in 1848, at 12s. 6d. per oz., by sir Morton Peto, and subsequently sold by him to Messrs R. and S. Garrard, from whom queen Victoria purchased them in 1872 at a cost of £210

Diameter, 26in. Weight, 218 oz. 12dwt.

London date-letter for 1829-30. Maker's mark, sj.

PAIR OF CIRCULAR DISHES, SILVER-GILT

IN THE slightly domed centres are circular plaques, one embossed with a scene representing Jupiter destroying the Titans, and the other with the Battle of the Giants. The dishes inside are embossed with a decoration of scrolled foliage on a matted surface, which is divided from the plaques by two narrow, plain, embossed rings, the space between the rings being matted. The borders are embossed with acanthus and other foliage and fruit on a matted surface, while the shaped edges are reeded and foliated.

Diameter, 18½in. Weight, 239 oz. 15dwt.

London date-letter for 1810-11. Maker's mark, wp, in an oval, for William Pitts.

A LARGE CANDELABRUM, SILVER-GILT

IT HAS eight scrolled and foliated branches, with fluted sockets and a central light. It is supported on a high stem, with a palmette-band at the top and surmounted by four female masks in high relief, the stem being concave-fluted, and rising from a large acanthus socket. It stands on four foliated claw feet, separated by large Medusa heads, and rests on a small plateau, decorated with a domed acanthus ornament in the centre, the edges being decorated with vines in high relief. A large circular plateau, with four groups of bacchanalian figures applied to the edge, and engraved with the royal arms in the centre, belongs to this candelabrum. It is engraved with the garter, surmounted by the royal crown, and with the badge of George IV as prince of Wales.

Weight of the candelabrum, 501 oz.; weight of the plateau, 426 oz.

Height of the candelabrum only, 33 in.; diameter of the plateau, 22 in.

London date-letter for 1813-14. Maker's mark, ps, for Paul Storr.

FOUR SMALL CANDELABRA FOR FOUR LIGHTS, SILVER-GILT

WITH THREE scrolled and foliated branches and a central light, the vase-shaped candle sockets being fluted and the edges decorated with foliage in relief. They are supported by three goats' feet, embellished at the top with a palmette ornament and acanthus leaves, a band with foliated scrolls in relief, and a guilloche border. They rest on triangular stands, with a vase-shaped acanthus ornament standing in the centre on shell and vine feet, joined by a scroll and shell ornament.

They are engraved with the badge of George IV as prince of Wales.

These candelabra were purchased in 1816 from Rundell, Bridge and Rundell for £493 7s.

Height, 19½ in. Weight, 511 oz. 13 dwt.

London date-letter for 1815-16. Maker's mark, ps, for Paul Storr.

FOUR CIRCULAR PEDESTALS, SILVER-GILT

ON FOUR feet formed of lions' paws, with acanthus foliage above, connected by scrolls and shells. Above this is a guilloche border, which is separated from a beading by plain flat vertical bands on a matted surface. A large laurel band surrounds the edge on the top. The badge of George IV as prince of Wales is engraved on each.

Height, 4½ in.; diameter, 11 in.

Weight, 400 oz. 10 dwt.

London date-letter for 1812-13. Maker's mark, ps, for Paul Storr.

TWO LARGE KNIFE AND SPOON TRAYS, SILVER-GILT

OVAL IN shape with shell and gadrooned edge. They are engraved with the royal arms of George IV.

Weight, 81 oz. 10 dwt.

London date-letter for 1828-29.

SIX SMALL SHELLS, SILVER-GILT

THE SHELLS stand on two shell feet and are engraved with the cipher of George III, crowned.

Weight, 17 oz. 14 dwt.

London date-letter for 1773-74. Maker, Thomas Heming.

TEA-KETTLE AND STAND, SILVER-GILT

A CIRCULAR KETTLE repoussé with flowers and engraved with the arms of George IV, as prince of Wales.
Date, late Georgian; the stand is Victorian.
Weight, 101 oz. 10 dwt.

TEA-KETTLE AND STAND, SILVER-GILT

A PLAIN CIRCULAR kettle, with reeded borders, on a stand.
Engraved with the royal arms and the badge of the prince of Wales.
Weight, 84 oz.
London date-letter for 1794-95. Maker, Robert Salmon.

PAIR OF LARGE SOUP TUREENS, WITH STANDS, SILVER-GILT

OF OVAL form; the top of the pointed cover being foliated and surmounted by a royal crown, and the edge gadrooned. The royal crest and the garter are engraved on four medallions on the cover. The lower part of the body is fluted and the foot is foliated to match the cover; the same royal crest is applied on each side. The pedestal of the stand is decorated with leaves in relief and the border with rosettes in circles, the edge being gadrooned. Two large shell-shape handles are fitted to them.

Weight, 468 oz. 15 dwt.
London date-letter for 1809-10. Makers, Wakelin and Taylor.

PAIR OF SMALLER SOUP TUREENS AND STANDS, SILVER-GILT

These are of the same design as the above.

Weight, 328 oz. 5 dwt.

The date and makers' mark are the same.

PAIR OF SOUP TUREENS, SILVER-GILT

OVAL SHAPE, the cover is decorated with scrolled work in relief, and is surmounted by the prince of Wales's crest, the edge being gadrooned. The body is embossed with cornucopia and foliage, and it rests on four scrolled feet of tigers' heads; the two handles spring from large masks on the body. The cipher and crown of queen Charlotte are engraved on the tureens.

Weight, 297 oz. 15 dwt.
London date-letter for 1773-74. Maker, Thomas Heming.

PAIR OF LARGE SOUP TUREENS, WITH LININGS & STANDS, SILVER-GILT

OVAL FORM, with fluted cover surmounted by a handle in the form of a vegetable, and reeded and strapped edge and two foliated handles. The royal arms of George III are applied on each side of the body, and also branches of oak foliage, the tureen resting on four foliated and scrolled feet. The large oval stand is set with an oyster and branches, and rests on four tortoise feet.

Weight, 1073 oz.
London date-letter for 1712-13. Maker, Paul Storr.

PAIR OF LARGE SOUP TUREENS, WITH LININGS, SILVER-GILT

ON THE top of the fluted cover is a large handle in the form of a vegetable; applied on the body are the royal arms of George III; the edge is gadrooned, the two handles are foliated, and the four feet are scrolled.

Weight, 214 oz. 15 dwt.

London date-letter for 1761-62.

FOUR SMALLER SOUP TUREENS, SILVER-GILT

These are of the same pattern as the preceding pair, and are stamped with the same marks.

Weight, 499 oz. 15 dwt.

PAIR OF LARGE SOUP TUREENS, WITH STANDS, SILVER-GILT

CIRCULAR in shape, the cover being decorated with vines, applied on a matted surface, and surmounted by a seated figure of Neptune. The arms of Jamaica are applied on one side of the body, and the royal arms of George III, as borne after January 1, 1801, on the other. Decorating the body are panels of marine, military, and geographical trophies. The lower part of the body is plain, while the edge of the plain foot is decorated with acanthus leaves. Two snake handles, springing from fine Medusa heads, are affixed to the body. Belonging to the tureens are large stands, decorated on the top with naval and colonial devices in compartments, the four feet being enriched with large masks.

Weight, 873 oz. 10 dwt.

London date-letter for 1803-04. Maker's mark, $\frac{DS}{BS}$, for Digby Scott and Benjamin Smith.

PAIR OF LARGE SOUP TUREENS, WITH STANDS, SILVER-GILT

THIS pair of oval tureens is decorated exactly like the preceding pair, and belongs to the same "Jamaica" service.

Weight, 910 oz. 5 dwt.

London date-letter for 1803-04.

TEA-KETTLE AND STAND, SILVER-GILT

A LARGE plain round kettle with beaded edges, on a tripod stand, in a circular dish with two handles. Engraved with the badge of George IV as prince of Wales.

Weight, 122 oz.

London date-letter for 1781-82. Maker, Thomas Heming.

TALL VASE-SHAPED TEA-URN, SILVER-GILT

THIS ornately-decorated piece is engraved with the ciphers of queen Charlotte.

Weight, 149 oz. 15 dwt.

Height, 20 in.

London date-letter for 1768-69. Maker, Thomas Heming.

TEA-URN, SILVER-GILT

A MASSIVE circular piece, with gadrooned and shell border.

Weight, 204 oz.

London date-letter for 1809-10. Maker, Paul Storr.

TEA-URN, SILVER-GILT

AN URN with handles and spout like the preceding urn, and with the same border, engraved with the arms of George IV.
Weight, 156 oz.

London date-letter for 1827-28. Maker, John Bridge.

COFFEE-POT, SILVER-GILT

SMALL and plain, with an ivory handle, on a plain tripod stand with a spirit lamp. Engraved with the badge of George IV as prince of Wales.
London date-letter for 1762-63. Maker, Thomas Heming.

TWO LARGE CRUETS, SILVER-GILT

WITH CUT-GLASS bottles, one for sugar, two for mustard, two for oil and vinegar, and four for soy, on large oval stands with open vine borders, on four sphinx feet.
London date-letter for 1805-06. Makers' mark, ^{DS}_{BS}, for Digby Scott and Benjamin Smith.

INKSTAND, SILVER-GILT

PLAIN and shaped oblong, with four feet. It is fitted with a bell and two receptacles for sand and ink.
London date-letter for 1716-17. Maker, John Fraillon.

LARGE TEA SERVICE, SILVER-GILT

CONSISTING of a large tea-urn, two smaller urns, three teapots, four sugar-basins, and four cream-ewers, all on stands.
London date-letter for 1813-14. Maker, Paul Storr.

This service cost £2,312 10s. 3d., and is described in Rundell, Bridge and Rundell's bill thus: "3 very large and elegant tea vases with chased double serpent handles, masks, etc., 799 oz. 15 dwt., fashion 13s. oz. = £859 14s. 7d.; engraving arms, supporters, etc., £7 4s.; gilding in best manner, £214. 2 large coffee-pots, richly chased with lamps and stands, 239 oz., fashion £78 each = £257 11s. 6d.; engraving arms, etc., as above, £7 4s.; gilding, £63. 3 large and richly-chased teapots, with stands, 318 oz. 1 dwt., fashion £52 each = £291 3s. 5d.; engraving, as above, £6 15s.; gilding, £82 10s. 4 large and richly-chased sugar basons, with stands, 261 oz. 6 dwt., fashion £38 each = £263 1s.; engraving, as above, £1 18s.; gilding, £79 16s. 4 cream ewers on stands, to suit the above, 165 oz. 10 dwt., fashion £31 each = £194 6s. 9d.; engraving, as above, £1 2s.; gilding, £63."

ONE SALT, SILVER-GILT

OVAL in shape, with flat double covers, gadrooned edge, on four ball feet; engraved with the cipher and arms of queen Anne.
Date, circa 1700. Maker's mark, G enclosing A, for Francis Garthorne.

LARGE TANKARD, PARCEL GILT

INSERTED in the cover is a medallion of Charles XI of Sweden and Ulrica Eleonora his queen, struck by Meybusch in 1683, in commemoration of the birth of their three children, one of whom became Charles XII of Sweden. The cover is in three stages, the two upper being decorated with scallops and foliated scrolls in relief, and the lower stage engraved with scrolls.

The plain body rests on three large ball feet, decorated with grapes and scrolls. A royal crown and the date 1682 are engraved on the tankard, which is inscribed underneath: "This cup was presented by the Dowager of Charles Gustavus the 10th of Sweden to Charles the 11th and his queen upon the birth of Charles the 12th in June 1682. Charles the 12th lost it at the battle of Pultowa, and when Peter the Great showed it to Count Piper, his prisoner, Count Piper acknowledged his acquaintance by shedding tears upon it. The czar gave it to Areskine, his favourite physician, a Scotchman; after passing through various hands it finally came into the possession of Mr Robert Vernon of Halkin Street, Grosvenor Place, who presented it to the king in June 1831."

The decoration and the marks prove that this tankard was not made before about 1727, and therefore this inscription must be regarded as fictitious.

Marks: the mark of Christiania for about 1727; and the Maker's mark, A.W, with a female figure between.

APPENDIXES

APPENDIX A

THE following are copies of bills for plate supplied to George IV when prince regent, by Rundell, Bridge and Rundell. This plate was removed to Windsor castle from Carlton house.

	£	s.	d.		£	s.	d.
1812 A very large and superb oval salver, the border composed of satyrs and bacchantes, tigers, etc, with vines and flowers, serpent handles, etc., 340 oz. 8dwt., fashion 21s. oz.	502	2	0	1813	2 richly chased covers to ditto, with chased scroll and leaf ornaments, 510 oz. 3dwt., fashion 14s. oz. Chasing arms each side 73s. 6d. each	588	12 3
Engraving arms, supporters, crown, motto, orders, etc., very large and elegant	17	17	0		2 richly chased covers to 24in. dishes, 463 oz. 5dwt., fashion 14s. each, chasing arms, £3 13 6 each	535	17 1
Gilding all over dead and red	98	0	0		2 long vine border 20in. dishes for fish, 159 oz. 12dwt., fashion 6s. 9d. oz.	121	13 10
6 elegant highly finished chased silver verriers, with water deities and devices each side to match, 164 oz. 8dwt., fashion £18 each	177	17	4		Engraving arms, etc.,	2	16 0
Engraving crest, crown, garter & motto	1	16	0		2 very richly chased covers to ditto, 235 oz. 1 3dwt., fashion 14s. oz.) Chasing arms, 73s. 6d. each side)	279	13 0
Gilding all over dead & red 7 gs. each	44	2	0		4 oval shell and vine border dishes, 16 1/2 in., 230 oz. 11dwt., fashion 6s. 9d. oz.	175	15 10
1813 8 dozen table knives, device of hunting the wild boar, 120 oz. 18dwt., fashion 30s. each	193	7	7		Engraving arms, etc.	5	12 0
Town made blades to ditto, 1s. 6d. each	7	4	0		Four 1 1/2 in. dishes to suit, 203 oz. 2dwt., fashion 6s. 9d. oz.	154	17 3
Engraving crest, crown, etc., 2s. 3d. each	10	16	0		Engraving arms, etc.	5	12 0
8 dozen 4 prong table forks, 366 oz. 5dwt., fashion 35s. each	323	13	1		4 round 1 1/2 in. shell and vine border dishes 147-15, fashion 6s. 9d. oz.	112	13 2
Engraving crest, crown, etc.	10	16	0		Engraving arms, etc.	5	12 0
8 dozen table spoons to match, 362 oz. 3dwt., fashion 34s. each	317	2	3		4 elegant richly chased round dish covers with double serpent handles, 272 oz. 9 dwt, fashion 14s. oz.	335	18 2
Engraving crest, etc. (large)	21	12	0		Chasing arms both sides, 73s. 6d. each		
6 dozen dessert knives, same device, 58 oz. 14dwt., fashion 30s. each	132	18	11		8 silver chased baskets to 8 figure stands for dessert, 318 oz. 5dwt., fashion 10s. 6d. oz.	302	7 0
Ornamental blades to ditto, 68 oz. 10dwt., fashion 7s. 6d. each	56	2	3		Gilding all over in the best manner	344	0 0
Engraving crest, etc., 2s. 3d. each	8	2	0		9 glass linings	37	16 0
Gilding	27	0	0		A very large & elegant richly chased silver plateau of circular form, with rich chased centre, and 6 bent chased pieces to the outer circle, 6 very highly finished basso-relievos, representing the Arts & Sciences, 12 finely chased large figures supporting medallions, and 6 chased laurel leaves for ditto, etc., 5ft. 8in. in diameter. 1601 oz., fashion 12s. 6d. oz.	1681	1 0
6 dozen dessert spoons, 150 oz. 1 3dwt. fashion 32s. each	179	4	4		Modelling & chasing 6 medallions of his majesty and his royal highness the prince regent	47	5 0
Engraving crest, etc. (large), 3s. 3d. each	11	14	0		7 frames of best plate looking glass, to plateau	57	14
Gilding	35	2	0				
8 very richly chased stands to 8 flat round dishes, 1180 oz. 1 3dwt., fashion 13s. oz.	1210	3	3				
Engraving crest, crown, garter and motto	1	12	0				
2 long vine border and shell dishes, 28ins, 372-18, fashion 6s. 9d. oz.	284	6	9				
Engraving arms, supporters, crown and garter	4	4	0				

	£	s.	d.		£	s.	d.
Mahogany bottoms, etc.	11	5	0	1816			
Gilding the plateau all over in two colours, dead and red, in the best manner	358	0	0	4 handsome pincushion dishes, with rich shell and gadrooned borders, and fluted high-domed covers, with lion's head and leaf handles to suit, 334 oz. 18 dwt., fashion 6s. 6d. oz. arms and handles, 8 guineas each cover	262	9	0
A very large elegant & richly chased salver to match his royal highness's own, with rich chased bacchanalian borders, foliage, etc., serpent handles, 326 oz. 10 dwt., fashion 21s. oz.	481	11	9	Engraving crest, crown, etc.	14	0	
Engraving arms, garter, etc., very large	17	17	0	1816			
Gilding all over in the best manner	98	0	0	4 handsome deep round cassarole dishes, with high-domed covers, lion's head and leaf handles to suit, 304 oz. 13 dwt., fashion 6s. 6d. oz., arms and handles 8 guineas each cover	241	15	0
Two 15 in. ditto, 131 oz. 13 dwt., fashion 2s. 6d. oz.	62	10	8	Engraving crest, crown, etc.	14	0	
Engraving arms	14	0					
19th April 1816				1816			
2 handsome oval antique shaped tureens with covers and stands, the whole richly chased and fluted all over, with rich cauliflowers on covers, etc., 759 oz. 13 dwt., fashion 10s. 6d. oz.	687	16	5	4 handsome kidney-shape dishes, with high-dome covers, lion's head and leaf handles to suit, 334 oz. 8 dwt., fashion 6s. 6d. oz., arms and handles 8 guineas each cover	262	2	1
4 chased arms, 84s. each	2	10	0	Engraving crest, crown, etc.	14	0	
Total Engraving arms, etc., on stands and covers	38	19	8	1816			
2 silver linings for ditto, 73 oz. 12 dwt., fashion 3s. 6d. oz.	12	0		Two 23 in. oval flat dishes, with rich and gadrooned borders for top and bottom of the first course, 260 oz. 5 dwt., fashion 4s. oz.	145	6	1
Engraving crest, crown, garter, etc., on ditto				Engraving arms etc., 10s. 6d. each	1	1	0
1816				Two oval fish plates to ditto, 165 oz. 5 dwt., fashion 4s. 6d. oz.	96	7	11
2 smaller tureens with linings to correspond with the above, 427 oz. 7 dwt., fashion 10s. 6d. oz.	394	5	9	Engraving arms, etc.	2	2	0
4 chased arms, 84s. each				1816			
Engraving crest, crown, garter, etc., on ditto	12	0		Two 21 in. oval flat dishes to suit for removes, 194 oz. 12 dwt., fashion 4s. oz.	108	13	1
1816				Engraving arms, etc., 10s. 6d. each	1	1	0
Four 16 in. oval flat dishes, with rich shell and gadrooned border, 232 oz., fashion 4s. oz.	129	10	8	Two oval fish plates for ditto, 138 oz., fashion 4s. 6d. oz.	80	10	0
Engraving arms, etc., 6s. 6d. each	1	6	0	Engraving arms, etc.	2	2	0
Four handsome oval high-domed fluted covers for ditto with lion's head and leaf handles, 296 oz., fashion 6s. 6d. oz. arms and handles, 8 guineas each cover	235	17	4	1816			
Four 12 in. round flat dishes to suit, with rich shell and gadrooned borders, 136 oz. 17 dwt., fashion 4s. oz.	76	8	1	Four 17 in. oval flat dishes for flanks and removes, 265 oz. 8 dwt., fashion 4s. oz.	143	3	8
Engraving arms, etc., 6s. 6d. each	1	6	0	Engraving arms, etc.	1	6	0
Four handsome round high-domed covers, with lion's head and leaf handles to suit, 213 oz. 3 dwt., fashion 6s. 6d. oz. arms and handles, 8 guineas each cover	179	5	0	Two handsome oval fluted covers for ditto, with lion's head and leaf handles, 171 oz., fashion 6s. 6d. oz., arms and handles, 8 guineas each cover	133	13	0

1816	Two 25in. oval tea-waiters, with shell and gadrooned borders, chased feet and handles, 379 oz. 5dwt., fashion 5s. 6d. oz.	240	3	10	1816	2 oblong soy frames to suit, with six rich cut-glasses to match, 62 oz., fashion 12 guineas each	47	8	4
	Engraving arms, etc.	13	13	0		Engraving crest, garter, etc.		8	0
	Two 20in. oval waiters to suit, with chased oak feet and handles, 258 oz., fashion 5s. 6d. oz.	163	8	0		4 pair handsome snuffers, 21 oz. 15dwt., fashion 3½ guineas pair	22	9	10
	Engraving arms, etc.	10	10	0		Engraving crest, crown, etc.		8	0
	Four 10in. round dinner waiters to suit, with chased feet, 112 oz. 3dwt., fashion 6s. oz.	73	16	8		4 rich scroll and snuffer trays, 50 oz. 3dwt., fashion 4 guineas ea.	34	15	4
	Engraving arms, etc.	7	0	0		Engraving crest, crown, etc.		16	0
1816	Four 17-inch oval flat dishes for flanks and removes, 254 oz. 15dwt., fashion 4s. oz.	142	4	8	1816	6 pair round shell and gadrooned chamber candlesticks to suit, with extinguishers and snuffers complete, 204 oz. 1dwt., fashion £6 ea.	148	2	4
	Engraving arms, etc.	1	4	0		Engraving crest, crown, etc.	4	4	0
1816	Four deep pincushion dishes for the second course, the covers of the first course dishes to fit these, 132 oz. 5dwt., fashion 5s. 6d. oz.	83	15	2	1816	Four 8in. round waiters to suit, with chased feet, 60 oz. 4dwt., fashion 6s. oz.	39	12	7
	Engraving crest, garter, etc.		14	0		Engraving arms, etc.	6	0	0
	Four flat oval 15in. dishes to suit, for the second course, 180 oz. 15dwt., fashion 4s. oz.	100	18	4	1816	A handsome antique pattern tea-urn, hollow fluted pattern all over, with oak handles and button, supported on three dolphins, 228 oz. 16dwt., fashion 10s. 6d. oz., heater, etc. 4s. 6d., chased arms 84s. Total	206	10	7
	Engraving arms, etc.	1	4	0					
1816	Four deep round cassarole dishes for the second course, the covers of the first course dishes to fit these, 127 oz. 15dwt., fashion 5s. 6d. oz.	80	18	2	1816	A Prince's pattern coffee-pot with stand and lamp, 57 oz. 8dwt., fashion £24, handle 30s.	46	1	4
	Engraving crest, garter, etc.		14	0		Engraving arms, etc.	1	8	0
1816	Four 12in. flat round dishes, 136 oz., fashion 4s. oz.	75	18	8		A handsome round teapot to suit, 31 oz. 11dwt., fashion 13 guineas, handle 31s. 6d.	26	10	7
	Engraving arms, etc.	1	6	0		Engraving arms etc.		17	0
	Four 11in. ditto, 110 oz. 10dwt., fashion 4s. oz.	61	13	11		A ditto teapot to suit, 35 oz., fashion £20, engraving arms, etc., 17s.	34	7	10
	Engraving arms, etc.	1	6	0		A round teapot stand, 8 oz. 9dwt., fashion £3	6	0	7
1816	12 dozen rich shell and gadrooned table plates to suit, 3,474 oz. 6dwt., fashion 4s. oz.	1939	16	4	1816	A round teapot stand, 7 oz. 1dwt., fashion £3 10s.	6	0	6
	Engraving arms, etc., 5s. 6d. each	39	12	0		Engraving arms on above 2 stands	1	18	0
	3 dozen rich shell and gadrooned soup plates to suit, 950 oz. 10dwt., fashion 4s. oz.	530	13	11		A handsome sugar bason, gilt inside, 22 oz., fashion 11 guineas	19	8	8
	Engraving arms, etc., 5s. 6d. each	9	18	0		A ditto, 19 oz. 11dwt., fashion 9 guineas	16	9	1
1816	2 oblong cruet frames to suit, with 4 rich cut-glasses and silver mounts, 98 oz. 10dwt., fashion 15 guineas each	66	15	11		A ditto, 16 oz. 15dwt., fashion 9 guineas	15	9	0
	Engraving crest, garter, etc.	1	1	0		A ditto, 20 oz. 4dwt., fashion 12 guineas	19	16	9
						Engraving crest, garter, etc., on above 4 basons, 11s. each	2	4	0
						A handsome cream ewer, 15 oz. 2dwt., fashion 8 guineas	13	16	2

	£	s.	d.		£	s.	d.
A handsome cream ewer, 14 oz.	12	12	4	Four 1oin. round waiters, 96 oz.	61	2	4
14dwt., fashion 7 guineas	11	3	10	10dwt., 5s. 6d.	12	12	0
A ditto, 11 oz. 14dwt., fashion	15	3	8	Engraving arms	49	0	5
A ditto, 16 oz., fashion 9 guineas	1	16	0	2 handsome knife trays, 118 oz., 5s.	11	0	5
Engraving crest, garter, etc., on				Engraving arms	71	15	8
the above 4 cream ewers, 9s. each				8 dozen shell and gadroon table	7	7	0
1816				plates, 2230 oz. 16dwt., fashion	1078	4	6
2 toast racks, with shell borders,	23	11	5	2s. 6d. oz.	40	16	1
33 oz. 11dwt., fashion 5½s. each		4	0	Engraving arms, 8s. 6d. each	521	18	1
Engraving crest, garter, etc.				4 dozen more ditto, 1098 oz. 15dwt.,	13	4	0
1816				fashion 2s. 6d. oz.	862	0	11
A handsome egg frame with 6 cups	45	4	8	Engraving arms at 5s. 6d.	25	4	0
gilt inside, 55 oz. 18dwt., fashion		14	0	6 dozen ditto soup plates, 1,798 oz.			
24gs.				17dwt., fashion 2s. 6d. oz.			
Engraving crest, garter, etc.				Engraving arms			
A neat oblong cruet frame with 7	22	8	0	12 dozen shell handle table knives,			
cut glasses and 3 silver mounts,				best steel blades, 151 oz., fashion			
27 oz. 7dwt., fashion 12gs.		8	0	4s. 6d., blades 1s. 6d. each	97	6	2
Engraving crest, crown, garter,							
etc.				1823			
2 elegant, chased butter coolers, with				4 pair large carvers with guards,			
circular stands, and chased mounts				10 oz., fashion 4 guineas	7	15	0
to the glass basins, and covers,	139	18	3	8 pair small ditto, 19 oz. 10dwt.,			
133 oz. 5dwt., fashion 14s. oz.		3	4	fashion 7 guineas	14	6	0
Cut glasses to ditto, and covers		10	0	4 handsome round tureens and stands			
Engraving crest, garter, etc.				with covers & linings and chased			
Gilding ditto all over £17 12s.	35	4	0	crowns and lions on covers in the			
each				style of the other service, 1,278 oz.			
1823				10dwt., fashion 7s. 6d. oz.	926	18	3
Four 22in. dishes with shell and				Engraving arms	14	14	0
gadroon borders, 468 oz., fashion	226	4	0	8 oval fluted sauce tureens and stands			
2s. 6d. oz.	8	8	0	with linings, 275 oz. 5dwt., fash-			
Engraving arms, etc.				ion 7s. 6d. oz.	199	11	1
2 fish plates for ditto, 119 oz., fashion	72	7	10	Engraving crest, garter, etc.	2	16	0
5s. oz.				8 handsome shell comport dishes			
Two 20in. oval dishes to suit for	91	16	8	with high domed covers & fluted			
flasks, 190 oz., fashion 2s. 6d. oz.		3	3	bands to match service, chased			
Engraving arms				crowns & lions on covers, 513 oz.			
Four 18in. oval gadroon and shell				15dwt., fashion 5s. oz.	350	5	0
dishes, 293 oz. 10dwt., fashion	141	17	2	Engraving arms	21	0	0
2s. 6d. oz.	6	6	0	4 handsome casserole dishes with			
Engraving arms				high domed covers & chased lions			
Four 17in. oval dishes to suit, 246 oz.	118	18	0	and crowns	153	12	0
fashion 2s. 6d. oz.	6	6	0	Engraving arms	10	10	0
Engraving arms							
Four 15in. ditto, 169 oz. 3dwt., fash-	81	15	1	1823			
ion 2s. 6d. oz.	5	5	0	Eight 11½ in. round flat dishes, domed			
Engraved arms				covers, chased lions, crowns and			
One 24in. oval waiter, shell & gad-				crests, 514 oz. 12dwt., fashion			
roon borders, chased handles and				4s. 6d. oz., crowns & crest 5gs. each	337	17	11
feet, 172 oz., fashion 5s. oz.	104	12	8	Engraving arms	28	0	0
Engraving arms	10	18	0	Two 20in. oval dishes yacht pattern,			
1823				190 oz. 10dwt., fashion 2s. 6d. oz.	90	9	9
Two 18in. oval waiters to suit,				Engraving arms	1	18	0
185 oz. 10dwt., 5s.	112	16	11	A gadroon boat-shaped cruet frame			
Engraving arms	14	14	0	with 8 glasses	37	4	0

	£	s.	d.		£	s.	d.
4 more 14in. oval flat dishes, shell and gadroon borders to match, 169 oz. 10dwt., fashion 2s. 6d. oz. Engraving arms	80	10	3	12 round flat 11 in. dishes yacht service, 332 oz. 10dwt., fashion 2s. 6d. oz. Engraving arms	157	18	9
2 very handsome chased and shell bread-baskets with triton handles and dolphin feet, 168 oz., fashion 10s. 6d. oz. Engraving arms	147	0	0	4 pinchusion dishes, shell borders, yacht service, 116 oz. 15dwt., fashion 3s. 6d. oz. Engraving crest, etc.	61	5	10
	2	8	0		16	0	0
1823 2 round lamps and shell and gadroon stand for warming plates on side of table, 77 oz. 9dwt., fashion 7s. oz. Engraving crest, etc.	54	4	4	Four 19in. oval shell border dishes, 338 oz. 10dwt., fashion 2s. 6d. oz. Engraving arms	160	15	9
	10	0	0	Two 14in. round dishes, 116 oz. 5dwt., fashion 2s. 6d. oz. Engraving arms	3	8	0
					55	4	4
					14		

APPENDIX B

IN 1808 and 1817 the sums of £2,656 and £4,296, respectively, were credited for old plate melted by the court silversmiths, Rundell, Bridge and Rundell. In 1823 the following pieces of old plate were sent to the same goldsmiths and presumably melted. The total amount credited for the value of the silver, together with other pieces not enumerated in detail, was £6,558 8s. 11d.:

CREDIT		Oz. Dwt.
By 2 plain oval dishes . . .	81	15
48 table knives . . .	43	0
72 table spoons . . .	169	0
12 dessert forks and spoons . . .	28	17
60 tea spoons . . .	34	1
12 pair sugar tongs . . .	15	1
18 salts and ladles . . .	77	18
8 two-light branches	254	5
28 candlesticks, with nozzles . . .	590	0
34 candlesticks (no nozzles) . . .	606	0
8 casters and 2 ladles . . .	88	3
8 dozen table spoons and forks . . .	217	10

@ 5s. per oz. 2,205 10 = £551 7s. 6d.

By 8 large festoons . . .	138	0
16 small festoons . . .	233	3
16 smaller festoons . . .	127	8
32 small drop festoons . . .	56	5
32 pieces of handles . . .	43	15
16 square pieces from feet . . .	38	10
12 small odd pieces . . .	2	10

@ 5s. per oz. 639 11 = £159 17s. 9d.

By 6 gilt bottle stands, 62 oz. @ 7s. per oz. = £21 14s.

By 9 snuffer trays, 8 pairs of snuffers, 5 preserving pans, ladle and skimmer . . .	412	8
6 silver-mounted corks . . .	2	4
1 chamber utensil, 2 tea-urns with lamp, 1 ditto with wood bottom . . .	300	8

715 0

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CREDIT		Oz. Dwt.
Brought forward	715	0
2 tea-kettles and lamps, 1 chocolate pot, 2 toast racks, 2 muffin-eers, 2 butter trowels, 1 saucepan, 2 tea strainers, 75 tea-spoons, 7 pairs sugar tongs . . .	241	0
1 silver-handled carving fork . . .	1	8
5 oval soup tureens and covers . . .	556	0
3 soup ladles, 4 oval sauce tureens, covers and stands, 12 threaded oval sauce tureens no covers, 4 gadroon sauce boats and 5 ditto ladles . . .	400	5
2 19 $\frac{1}{2}$ in. shaped oval plain dishes, 2 17 $\frac{1}{2}$ in. ditto, 4 15 $\frac{1}{2}$ in. ditto, 4 13 in. ditto, 4 13 in. ditto, 6 11 in. ditto, 4 oval fish plates . . .	956	10
2 large oval water dishes, with linings and covers, 4 smaller ditto . . .	374	0
4 round water dishes, with linings and covers, 2 ditto escalated ditto, 8 round flat bottoms . . .	638	10
73 shaped gadroon table plates . . .	1,586	0
12 soup gadroon table plates, 48 plain table plates, 6 plain soup plates . . .	1,055	0
30 plain water plates . . .	1,218	16
2 octagon stands and lamps, 1 ditto dish and cover, 8 round dishes	458	18

Carried down 8,201 7

CREDIT

	Oz.	Dwt.
Brought forward	8,201	7
11 oval ditto . . .	803	0
8 salts, 25 ladles, 3 casters, 4 lemon strainers, 17 escallop shells, 6 hand waiters	278	5
9 dozen pistol-handle table knives . . .	108	0
2 dozen fluted ditto .	18	0
1 dozen dessert ditto .	9	0
4 doz. pistol-handle do.	36	0
20 threaded - handle dessert ditto . . .	8	0
10 ditto, all silver . .	12	5
23 threaded table forks, 95 plain ditto, 71 threaded table spoons, 84 plain ditto, 46 threaded dessert spoons, 30 threaded ditto forks, 48 plain ditto, 2 gravy spoons, 3 fish knives, 1 mar- row spoon, and 1 cheese knife . . .	817	10
14 gadroon round-foot table candlesticks .	272	0
10 threaded octagon do.	168	0
8 round ditto . . .	173	0
2 square-foot candle- sticks, 14 shaped do., 6 two-arm branches .	585	10

@ 5s. 11,489 17 = £2,297 4s.

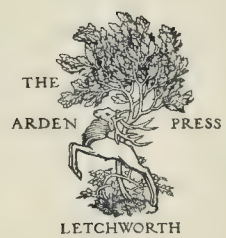
4 large oval stands .	981	16
@ 6s. per oz. =	£294 10s. 10d.	
4 large oval stands .	68	14
4 round ditto . . .	66	14

@ 5s. 9d. per oz. 135 8 = £38 18s. 6d.

CREDIT

	Oz.	Dwt.
Odd silver pieces . .	140	2
@ 5s. 6d. per oz. =	£38 6s. 10d.	
10 dozen table plates .	2,190	15
3 dozen soup plates .	643	10
76 oval dishes . . .	2,957	0
48 round ditto . . .	1,343	5
12 pincushion ditto .	324	15
1 14in. gilt waiter .	40	4
1 17in. fish plate . .	33	17
1 15½in. ditto . . .	26	3
1 15in. round ditto .	55	0
2 11in. oval threaded waiters	36	16
2 9in. round ditto .	35	0
1 tea-urn, with lamp .	111	0
48 table forks . . .	112	0
24 ditto spoons . . .	54	17
48 ditto knives . . .	48	0
25 skewers	18	10
4 marrow spoons and 1 butter trowel . .	8	12
1 wine-strainer . . .	3	15
4 saucepans with cov- ers and 1 butter cooler	133	17
6 oval dishes and covers	501	5
2 soup tureens and ladles	228	15
4 quart tankards and covers	125	0
2 pint ditto	31	5
6 half-pint tumblers .	38	13
4 muffincers	6	15
1 cheese toaster . .	26	10
3 round scalloped dishes	59	10
6 ditto shells	13	5
36 plain table plates .	640	0
1 coffee-pot	39	3
8 old sconces	438	0

@ 5s. per oz. 10,324 17 = £2,581 4s. 3d.



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